

★ PHOTOPLAY

June 15¢

Elizabeth
Taylor

Elizabeth's Love Story

Exclusive interview by
Luella O. Parsons and color
portrait of the bride and groom

Also: 8 other Romance Features

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Professional Permanents must be better..



WHY ELSE would 19 out of 20 glamorous models... whose beauty is their livelihood... prefer permanent waves by a professional beautician?



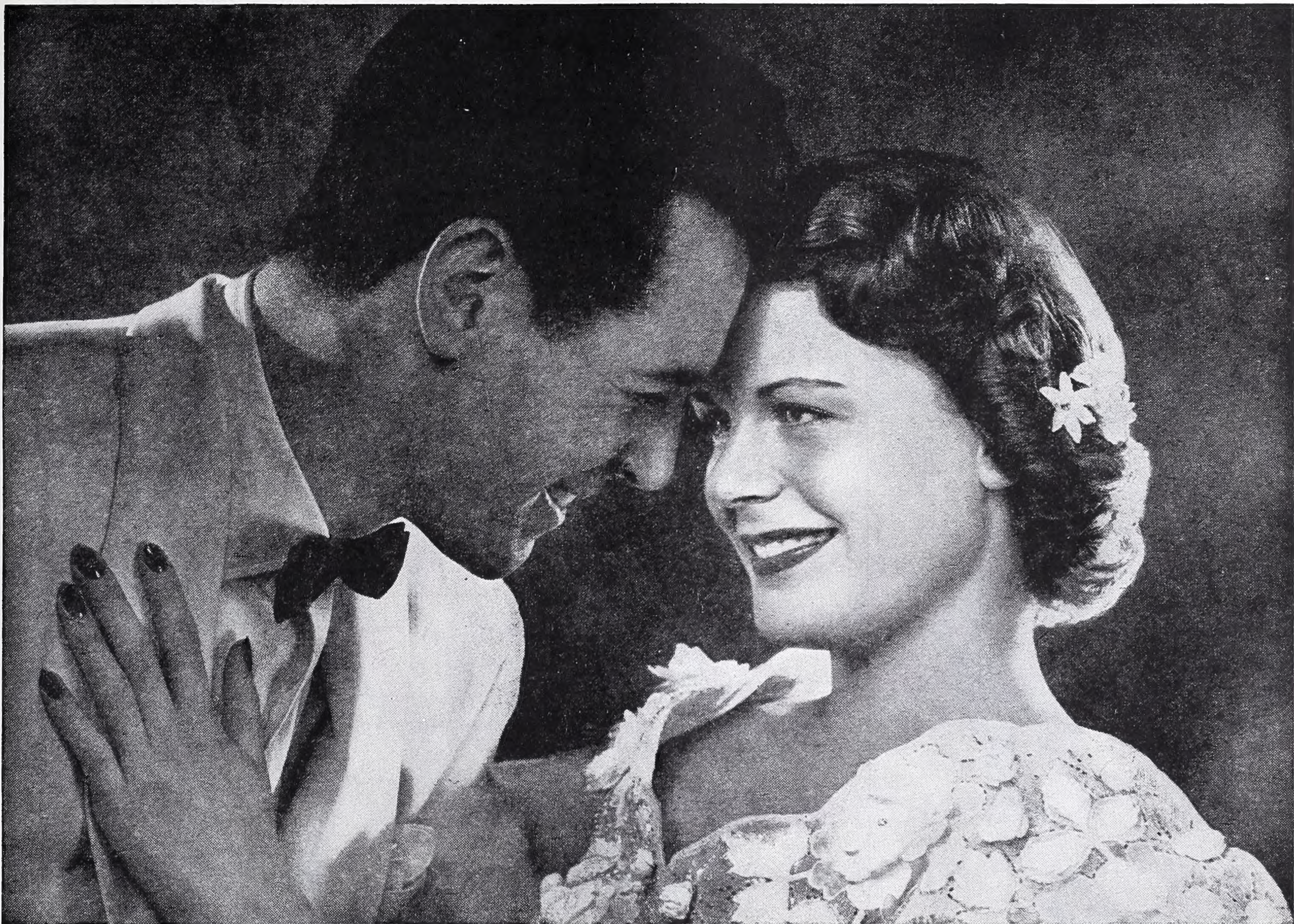
WHY ELSE do so many who try HOME-MADE waves... SWITCH BACK TO PROFESSIONAL PERMANENTS?

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Permanent waving at its finest! A miraculous new Helene Curtis automatic atomizer process enables your professional beautician to work new miracles with your hair. Never before a permanent so gloriously soft, so deep, so wonderfully radiant—so *professionally perfect*! Costs less than you'd ever imagine! Why risk "home-made" substitutes? See your beautician today.



You can be confident you're keeping your mouth and breath more wholesome, sweeter, cleaner—when you guard against tooth

decay and gum troubles *both*. So don't risk halfway dental care. Use *doubly-effective* Ipana care for healthier teeth and gums.

Keep your Whole Mouth Wholesome!



**"I have confidence in Ipana—
Bristol-Myers makes it,"**

*says Bobbie Snow
of Woodside, N. Y.*

Bristol-Myers, makers of Ipana Tooth Paste, have worked with leading dental authorities for many years on scientific studies of teeth and gums. You can use Ipana with complete confidence that it provides effective care for teeth and gums *both*. It's another reliable Bristol-Myers product.

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You want to have a healthier, more wholesome mouth, of course. You *can*—if you follow dentists' advice: fight *gum troubles* as well as tooth decay.

With one famous tooth paste—*with Ipana and massage—you can guard your teeth and gums BOTH.

For no other dentifrice has been proved more effective than Ipana in fighting tooth decay. And no other leading tooth

paste is specially designed to stimulate gum circulation—promote healthier gums.

Remember, Ipana is the only leading tooth paste made especially to give you this doubly-protective, doubly-effective care.

So start using Ipana for *double* protection—to help keep your whole mouth wholesome. You'll enjoy that wholesome, refreshing Ipana flavor, too. Get a tube of Ipana Tooth Paste today.

NEW!

*Big economy size Ipana
saves you up to 23¢*



IPANA

For healthier teeth, healthier gums

Poof! There goes perspiration!

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 38 YEARS

PHOTOPLAY

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JUNE, 1950

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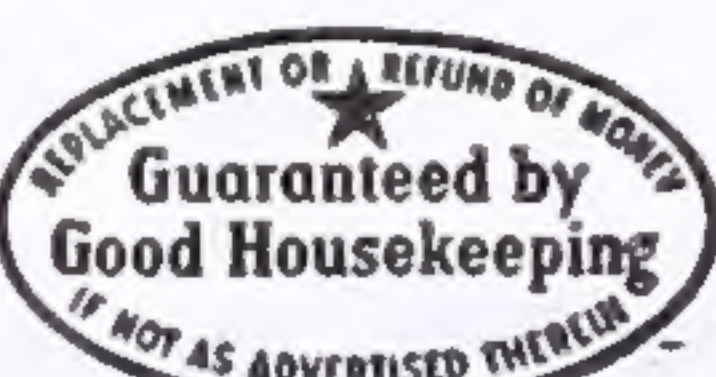
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REFORMER

reform the



REDHEAD

or does the Redhead
reform the Reformer?



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JUNE
ALLYSON · POWELL

DICK

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REFORMER

and the
REDHEAD

Filmed from the
famed Saturday
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...and it's as ex-
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Based on a Story by ROBERT CARSON

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Deodorant News to Delight You!

New finer Mum more effective longer!



**NOW CONTAINS AMAZING NEW
INGREDIENT M-3—THAT PROTECTS
AGAINST ODOR-CAUSING BACTERIA**

New Protection! Let the magic of new Mum protect you—*better, longer*. For today's Mum, with wonder-working M-3, safely protects against bacteria that *cause* underarm perspiration odor. Mum never merely "masks" odor—simply doesn't give it a chance to start.

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Thanks to its new ingredient, M-3, Mum not only stops growth of odor-causing bacteria instantly—but keeps down future growth. You actually *build up* protection with regular, exclusive use of new Mum!

Now at your cosmetic counter!

New **MUM**
cream deodorant

A PRODUCT OF BRISTOL-MYERS



Claudette Colbert, star
of "The Secret Fury"

WHAT SHOULD I DO?

YOUR PROBLEMS

ANSWERED BY CLAUDETTE COLBERT

DEAR Miss Colbert:

I am a boy of fifteen and was brought up with four older sisters so I am interested in many of the things my sisters do, like playing the piano and painting.

My father doesn't seem to like me. He is always bawling me out for some little thing that isn't important, like sitting all rounded over in a big chair. He wishes I could play football, but that seems a silly way to get bruised; besides, I'm neither big nor heavy enough, so why worry?

I get good grades in everything, especially art. My father says not to tell him that I can paint a picture, to tell him I made the basketball team. Well, I'm not tall enough.

My pop is always driving the school booster club to games and track meets, so that everyone thinks he is an ideal father. Frankly, I don't think he's so terrific, but I try. I go more than halfway in getting along with him now, but I'd like to know how I can get him to like me the way a father should.

Hjalmar S.

It is obvious that you and your father are representatives of two totally different types of men.

You are not the first boy to be baffled by the fact that you are, and you have a right to be, totally different from your father. The biography of almost every great artist contains exactly your problem.

Since you are, apparently, the more intelligent person in this dilemma, it is up to you to make the greater efforts to reach a plane of understanding with your father. Take an interest in as many athletic events as you can, not as a participant, but as a knowing spectator. Then turn your natural artistic ability to sketching men engaged in active sports.

If your father feels that you share his interests, whether nature has given you the physique to participate or not, I think he will take a fresh interest in you and your talents.

Claudette Colbert

Dear Miss Colbert:

About four months ago, my girl friend called me to go on a double date. We went dancing and my date and I really got on in super fashion. Right away we were able to talk about everything, and we discovered that we (Continued on page 6)



It's Spring-time!

It's Love-time!!

It's Happiness-time!!!



It's
.....
The

Perfect

Time

for



The Daughter of Rosie O'Grady

THE
'SILVER LINING'
SWEETHEARTS
IN ANOTHER
WARNER BROS.
MUSICAL THAT'S
SOLID GOLD!

DOZENS OF
DANCEABLE
O'GRADY
SONGS
...THEY'RE
ALL
O-GREAT-Y!

IN COLOR BY

TECHNICOLOR



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JUNE HAVER GORDON MACRAE

WITH
JAMES BARTON • CUDDLES SAKALL
AND WARNERS' HANDSOME DANCE-SOME NEW STAR GENE NELSON

DIRECTED BY
DAVID BUTLER • PRODUCED BY
WILLIAM JACOBS

SCREEN PLAY BY JACK ROSE, MELVILLE SHAVELSON & PETER MILNE • FROM A STORY BY JACK ROSE & MELVILLE SHAVELSON • MUSICAL DIRECTOR RAY HEINDORF

Which Twin has the Toni?



Diane and Barbara Stirling of Los Angeles, California. Says the Toni Twin, "My first Toni was the most beautiful wave I'd ever had . . . my hair never looked so lovely or felt so wonderfully soft." Which is the Toni Twin? See answer below.

Hair styles in this picture by Don Rito, famous Hollywood hair stylist

Toni looks as lovely as a \$20 permanent
—feels as soft as naturally curly hair*

When you choose Toni—for only one dollar you are getting the very finest permanent there is. A wave that's caressably soft like naturally curly hair . . . and guaranteed to look just as lovely—last just as long as a permanent costing \$20. (*Including shampoo and set).

What is Toni's secret? It's the lotion. Toni waving lotion is an exclusive creme formula—especially created to give you a wave that's free of harsh frizziness—a wave that feels and behaves like naturally curly hair. But remember, only Toni has this superb waving lotion.

Wonderful results—again and again! What better proof of Toni quality! Only Toni has given over 67 million

lovely, long-lasting permanents. Some women have used Toni ten times or more and say their waves are always soft, natural-looking, easy to manage.



Letters of praise come from women with every type of hair—even gray, bleached and baby-fine hair. So whether you are buying your first Toni or your tenth, you can be sure of getting a wave that has that \$20 look. Barbara, the twin on the right, has the Toni.

P. S. For a lovelier you—get Toni Creme Shampoo and Toni Creme Rinse, too.

Glamorous Cathleen Treacy, one of Chicago's loveliest models, says: "Every fashion model agrees that the best permanent is a wave that's soft and natural-looking. That is why so many of us use Toni Home Permanent."



NEW!
**TONI MIDGET
SPIN CURLERS**



**For perfect neckline curls
far easier—far faster!**

Wonderful for new, short hair styles. Winds short, wispy ends closer to the head for longer-lasting curls.

SPECIAL! Toni Refill Kit with 6 Midget SPIN Curlers and Toni Creme Shampoo. \$1.50 value only **\$1.33**

(Continued from page 4) had the same tastes. We even had sodas while the other kids were having beer. For nearly three months we dated twice a week, then he asked me to marry him and I said yes. He asked me to keep it a happy secret between us, but I told my girl friend. Naturally, she confided in her boy friend.

That's when everything began to happen. The horrible fact was that my beau was married. At first I couldn't believe it. He said he had told his wife about me and he wanted us to meet. The three of us tried to talk it out in the little trailer where they were living. She seemed very sensible and said she would give her husband a divorce. However, that night she took sleeping pills, but she called the police in time to be saved. I thought she was grand-standing, but he says one time before she cut her wrists and once she jumped from the car when they had a fight.

I am out of my mind. I am also ashamed and bewildered. Please tell me what you think.

Clarie M.

If this boy had been at home with his wife, where he should have been, he would never have met you. The affair was never innocent. If he had never intended to deceive you, he would have told you at once that he was married.

You should go away from your home for a little while. Visit relatives. Or perhaps your parents can take you on a trip. Don't see the boy. Don't write to him. You may say at this point, "But he loves me. I can't hurt him like that." He may love you dearly, but he has a lesson to learn, too. Nothing can be built on the sort of deceit he practiced.

In time to come, this boy may work out his problem, but if you are wise, you will take no part in it. You will make new friends, take up new interests, and turn your thoughts away from him.

Claudette Colbert

Dear Miss Colbert:

I am sixteen and have been going steady for eight months. My "steady" moved to a new town about two months ago. The town is only about twenty miles away, so he comes back to spend the weekend with his grandmother every week.

During the time he is gone I have chances for other dates, but when I have asked him if he would mind my going to a movie with another boy he has made an awful fuss. I like him too much to break off entirely, and in a way I am afraid of him. He is moody and might do something drastic.

He keeps talking about our getting married in five or six years. That seems like a long time away. Meanwhile, I am missing out on a lot of school fun.

Barbara U.

Not until a girl has talked to a great many boys, has danced with a great many boys, and has liked a great many boys, does she know what sort of person she most enjoys. Furthermore, it is well-known to educators that a girl who is at ease with boys and is popular is one who has always known a great many boys in her neighborhood.

At any rate, it all boils down to one bit of important advice: Don't go steady. Keep the boy as a friend, but also make it possible for you to accept other dates.

Claudette Colbert

Dear Miss Colbert:

I am going to marry a honey of a girl soon. We have agreed on everything so far except the clothing which should be worn at the wedding. I belong to a small orchestra which plays local dates on Saturday nights. We (Continued on page 8)

**COULD SHE KISS—AND KILL—
AND NOT REMEMBER?**

Accused of murder,
cheated of marriage
... faced with a
terrifying future!

Was it all true...
or a monstrous
secret plot to
wreck her life?

JACK H. SKIRBALL and BRUCE MANNING

present

CLAUDETTE COLBERT · ROBERT RYAN

in

The SECRET FURY

with **JANE COWL · PAUL KELLY · PHILIP OBER**

Produced by JACK H. SKIRBALL · Directed by MEL FERRER

Screen Play by LIONEL HOUSER



When you
see this picture,
please don't tell
the secret of
"The Secret
Fury"

for lasting PIN CURL BEAUTY...



DeLong bob pins
stronger grip — won't slip out

You don't need a flair for hair styling to set this newest hair fashion. It's a breeze with De Long bob pins.

Alluring, natural curls last longer, for De Long's grip holds hair tighter. Take the blue De Long card home today.

How to set the "U" Bob—styled by Mr. Larry, eminent New York hairdresser...



Set top hair in two rows, turning first row toward face, next row away from face. (Work with even strands.) Pin two vertical rows at left temple, the first row toward face, second away. Make circlets across the back to right ear, in two clockwise rows. Do right temple like left. To comb out—brush hair up briskly, then down into a soft halo.



You're always "set" with De Long Hair Pins • Curl Setting Pins • Safety Pins • Hooks and Eyes • Snaps • Pins • Hook and Eye Tapes • Sanitary Belts

(Continued from page 6) bought uniforms of burgundy gabardine trousers with a blue stripe, burgundy cummerbunds and delft-blue mess jackets. Our ushers and our best man are also members of this orchestra, so my fiancée wants us to wear our band outfits at the wedding.

I claim this is out of order and that people would think we were putting on some sort of a carnival. When I say this my girl cries, and I am helpless.

Hal P.

You might explain the situation to your girl in this way: She wouldn't want to be married in the housedress in which she does her housework, would she?

Only if the groom is a member of the armed forces should uniforms be worn; otherwise the wedding pictures, in after years, will seem to have been taken at a costume ball or at the performance of an operetta, don't you think?

Claudette Colbert

Dear Miss Colbert:

I have an older sister who is now twenty-four. I am twenty. Not long ago my sister got into very serious trouble. She has done a great many things all her life that have made my parents miserable. She is now the town's bad girl.

My fiancée says that children in the same family are likely to have the same traits. He says he isn't sure that, after we were married, I wouldn't bring disgrace upon him. I have explained for hours how different we are and how much I love him. I have tried to make him see that what she does has nothing to do with me. We were to be married in June, but he says now we should wait until fall. I am simply heartbroken over this.

Terry M.

I know that it is logical for you to be broken-hearted in this situation, but I think your hurt should be allayed by pride. Why do you let this man have the power to hurt you? If he loved you he would be ready to fight anyone who said the things to you which he, himself, has said. If he loved you, he couldn't endure to inflict such punishment upon you.

Haven't you wondered if perhaps he has wanted to end the engagement for other reasons and is using your sister's defection for his own purposes?

You might be lucky in the long run if you would tell this man that you don't like his attitude and that as far as you are concerned the engagement is ended.

Refuse to accept blame of any kind for something beyond the circle of your own behavior. Be dignified and hold your tongue, and everyone around you will give you the respect you deserve.

Claudette Colbert

.....

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

CLAUDETTE COLBERT?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

.....

Have You Heard?



JOAN LANSING

The flowers that bloom in the spring make pretty posies I'd like to pin on local ABC stations for making my Sundays so full of grand and glorious entertainment. American Broadcasting Company Sunday shows offer listening pleasure for the whole family.

For instance, at 5:30 PM (EDT) over your local ABC station, the Goodyear Tire and Rubber Company presents an outstanding series of dramatic and inspirational programs on "THE GREATEST STORY EVER TOLD." From coast-to-coast listeners of all ages toast this program as one of the truly great programs on the air.

Famous commentator DREW PEARSON gives top-flight, provocative views and sometimes startling "predictions of things to come" at 6 PM (EDT). We tip our bonnets to Adam Hats who sponsor the dashing, daring DREW. At 6:15 PM (EDT) DON GARDINER and "MONDAY MORNING HEADLINES" make more news, giving you a smart head-start on headline happenings. "Air Wick" picks DON GARDINER as its clear-headed spokesman.

The Sunday schedule adds a musical note at 6:30 PM (EDT) when Hormel's "MUSIC WITH THE GIRLS" steps up the rhythmic down-beats... with a sprightly all-girl band femceed by lovely MARY ELLEN DOMM. Another happy hip-spot comes at 8 PM (EDT) when bouncy BERT PARKS says "STOP THE MUSIC." This super-show, featuring KAY ARMEN, DICK BROWN and HARRY SALTER'S ORCHESTRA, is jointly sponsored by Clipper Craft Clothes, Speidel Watch Bands and Old Gold Cigarettes.

From Maine to Minnesota, from California to Kentucky, all points in between and "all the ships at sea," Sunday at 9 PM (EDT) means WALTER WINCHELL time. The great reporter is sponsored by Richard Hudnut. Hollywood's leading "LOLLY" pops up with gossip and guests at 9:15 PM (EDT) on "THE LOUELLA PARSONS SHOW" for Woodbury. A real audience-participation extravaganza is "CHANCE OF A LIFETIME" emceed by JOHN REED KING for Bretton Watch Bands at 9:30 PM (EDT). JIMMY FIDLER sizes up movie star moods and manners and gives choice chatter for Arrid at 10:15 PM (EDT) topping off a great Sunday of leisure-pleasure listening on your local ABC station.

Joan Lansing

Advertisement



TINA LESER, famous for original collections: "My advice is to wear a **PLAYTEX**—the girdle that slims you where you need slimming, holds you in complete comfort."



THE ONLY GIRDLE IN THE WORLD you can wear under your swimsuit, pat dry and wear immediately under your street clothes!

For a supple, slim figure under revealing summer clothes, top designers recommend

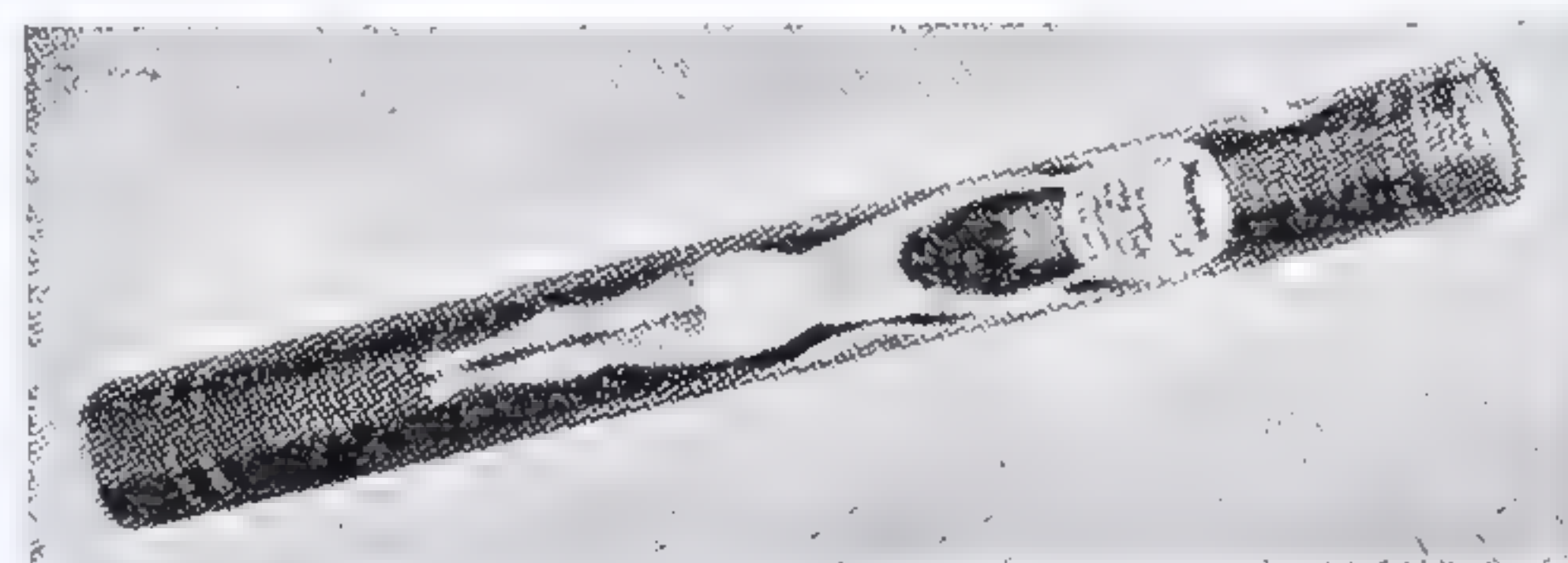
INVISIBLE **PLAYTEX® PINK-ICE**

One look at summer's new fashions makes most women want to be slimmer, trimmer *right away*. And designers not only recognize this problem, but come up with the answer! They say that every woman can look slimmer and trimmer in 1950's revealing summer clothes—if she buys a **PLAYTEX Girdle first**.

PLAYTEX PINK-ICE whittles away at waist, hips and thighs—gives a slender silhouette with complete comfort and freedom of action. It's fresh as a daisy, light as a snowflake, actually "breathes" with you.

Made by a revolutionary new latex process, **PLAYTEX PINK-ICE** dispels

body heat . . . slims you in cool comfort. Without a single seam, stitch or bone, **PINK-ICE** is absolutely invisible—even under the sleekest swimsuit. It washes in seconds, dries with the pat of a towel, stays sweet at all times.



In **SLIM**, shimmering pink tubes, **PLAYTEX PINK-ICE GIRDLES** **\$3.95 to \$4.95**

In **SLIM**, silvery tubes, **PLAYTEX LIVING® GIRDLES**, Pink, White or Blue **\$3.50 to \$3.95**

Sizes: extra-small, small, medium, large
Extra-large size slightly higher

At all department stores and better specialty shops everywhere

INTERNATIONAL LATEX CORPORATION
Playtex Park ©1950 **Dover Del.**

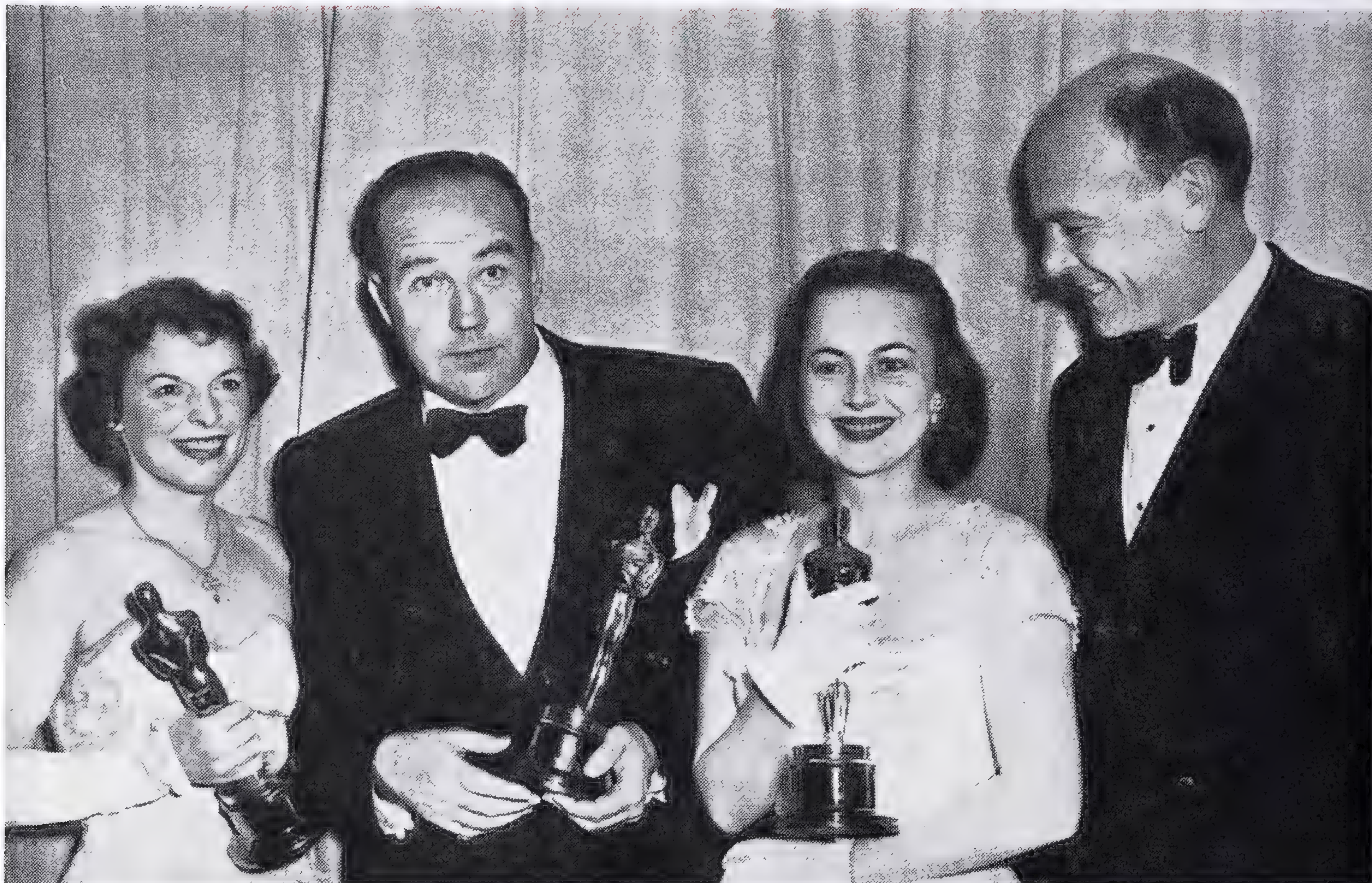


BRIGANCE of Charles Nudelman: "This season's clothes follow the slim, supple line—definitely require the slender, youthful silhouette that **PLAYTEX** gives."



CLAIRE MCCARDELL, New York designer: "A **PLAYTEX** girdle gives supple moulding for the slender silhouette. It fits smoothly, with comfort and freedom."

cal york's gossip of hollywood



Oscar winners: Mercedes McCambridge, best supporting actress for "All the King's Men," Brod Crawford, best actor for same film, Olivia de Havilland, best actress for "Heiress," Dean Jagger, best supporting actor for "Twelve O'Clock High"



Vera-Ellen and escort Peter Thompson outside the Hollywood Pantages Theater where Awards were made

Oscar Doings: Come backstage with Cal and let's gather a few impressions of the 1949 Academy Award winners. It's the greatest show on earth—stars, lights, enchantment . . . faint hearts, high hopes, laughter, tears. There's Olivia de Havilland in a daisy-trimmed white organdy. She's almost too beautiful and almost acts too calm and collected. This is one occasion when emotions should be boundless.

It's a great and deserving night for Helen Broderick's son, who was once told by a producer to get out of Hollywood because he didn't have a chance! Hollywood loves a success story and was especially thrilled for Brod Crawford, who never stopped trying until he won.

Less than a year ago, Mercedes McCambridge was unknown on the screen. Now her tears are splashing unashamed—down the front of that thirteen-year-old "good luck" dress. "I feel as if I just gave birth to a baby instead of an Oscar." She starts crying again when she says it.

Dean Jagger seems to be taking his "medicine" quietly. But his face is red and the corners of his mouth are twitching. It's a night of special significance for Dean and his beautiful young Chinese wife. Time and again he's given great performances in Hollywood pictures, only to return to the theater "to make a living." Academy Award night in Hollywood! The night when broken dreams—come true.

INSIDE STUFF



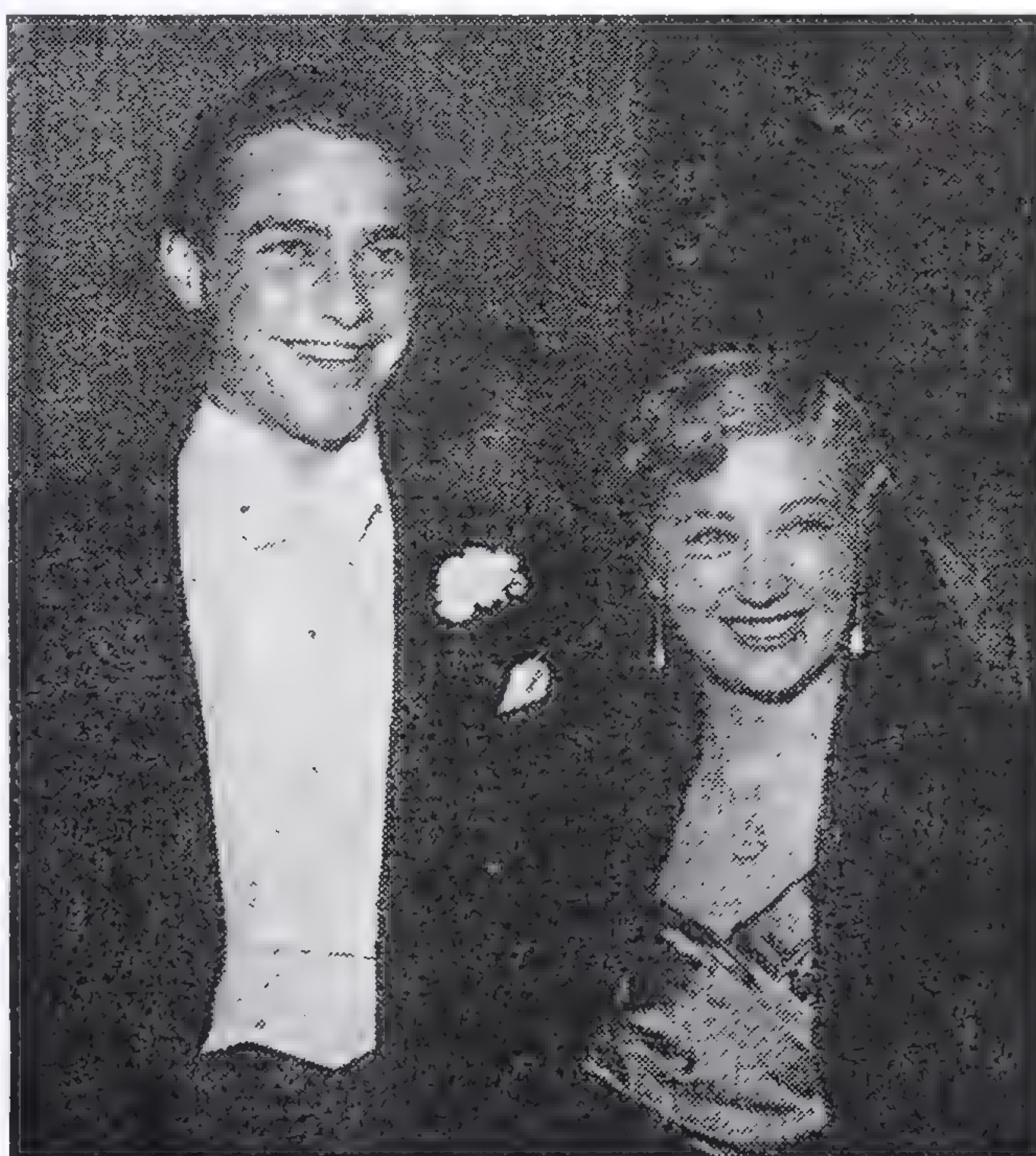
Jimmy Cagney made presentation for best film "All the King's Men," the Dick Powells, for the best black and white cinematography



The Ricardo Montalbans. He did a duet with Arlene Dahl of hit song "Baby It's Cold Outside"



Deborah Kerr appeared at Awards Night ceremonies with leading man Stewart Granger. Arlene Dahl, Lex Barker are a brand-new twosome



British actor Richard Todd (with wife) was nominated for his performance in "The Hasty Heart"

INSIDE STUFF



Mocambo's famous Firehouse Five Plus Two accompanies Barbara Stanwyck in a snappy Charleston. Years ago, George White, at right, gave Barbara her first film break—doing the same dance



The Dan Daileys enjoy the fun at Monday night Charleston session



The Ronald Colmans and Arthur Hornblow Jr. at the Beverly Hills Hotel party given by the Bennett Cerfs for Arthur's wife, Lenora. Ronnie and his wife star in the weekly radio show, "Halls of Ivy"

Dear Hearts and Generous People: Ann Sheridan, for giving her time, money and devotion to police officer Mickey Finn's great cause—help and hope for the Eastside's underprivileged Mexican kids . . . Cary Grant, for encouraging newcomer Paula Raymond on the "Crisis" set by telling her how scared he used to be . . . June Haver, for keeping her promise to entertain Vets at Birmingham Hospital on the day the studio unexpectedly started shooting "I'll Get By" . . . Robert Young, for devoting endless effort toward lessening the terrifying human toll in traffic . . . Bette Davis, for remembering Betty Lynn's trouping in "June Bride" and requesting Darryl F. Zanuck's permission to borrow the little Lynn for "A Story of a Divorce."

Pouting Pigeons: Joan Crawford, because that terrific beating administered by David Brian (she wouldn't allow him to pull his punches) in "The Damned Don't Cry" was considered too brutal and practically cut from the picture . . . Bill Holden, because he may have to follow "Dear Ruth" and "Dear Wife" with "Dear Mom," after maturing so magnificently in "Sunset Boulevard" . . . John Ireland, because twenty-five per cent of his earnings revert to Columbia, in exchange for his artistic freedom.

Set Talk: Van and Evie Johnson are so crazy about Mexico, now that they're back from Europe they're going to hunt for a hacienda . . . John Wayne's Mexican-minded too. He plans to make the film, "The Door of Scars," there . . . Paul Douglas, who likes to see Jan Sterling every night, would like to make a picture with her so he can see her every day . . . Hollywood is asking: Where did Joseph Cotten get that black eye? . . . Hear that Deborah Kerr, who is allergic to the sun, has been verging on a nervous breakdown since making "King Solomon's Mines" in Africa.



Love set? Betty Hutton and Bob Sterling during tennis game at Palm Springs Racquet Club. Bob, Ann Sothern's ex, is Betty's constant escort these days



The two most eligible bachelor girls in town get together at a party. Ann Sheridan is held by Jane Wyman's story



Bobby Driscoll gets special Oscar from Donald O'Connor for his acting in "The Window" and "So Dear to My Heart"

Super-Cooper: There was a time when all the chromiest cars in Hollywood had Gary Cooper behind the wheels. Then our old friend became Coop, the conservative. Recently we smogged it out to the Valley studios and who should whiz past us in a blaze of gray glory, but the tall boy himself. With top down, he was driving one of those low-slung imported Jaguars that roared like a lion. Later, we caught up with Coop on the "Bright Leaf" set. Nudging fifty and showing signs of it, he's still lost none of that mercurial charm. Before we could gibe him about the Jaguar, Lauren Bacall steamed on the set. "This corset kills me!" were her words of greeting. Eying her quizzically, Coop finally drawled, "S-a-ay, haven't I seen that dress somewhere before?" Baby Bacall flashed him that innocent-insolent look. "You certainly have," she cracked. "Whenever I'm working, they always decide to save money. This dress was made over from one worn by Ingrid Bergman in 'Saratoga Trunk!'"

Scott Scoots: Come summer, Zachary Scott will be free from Warners and he swears he'll never sign another long-term contract. During the last seven years, he sweated out fourteen suspensions (that's being off salary, chums), rather than play some of the parts he felt were not right for him. The straw that finally broke the actor's back was casting him in "Lightning Strikes Twice." In the fight sequence, because he towers over Richard Todd, Zack was asked to remove his hat and high-heeled boots and jackknife his body a bit. "I was over six feet tall when they put me into this picture," he pointed out, "this can't exactly come as a surprise to them now." P. S. He *didn't* make like a pretzel!

Hollywood Heartbreak: It seemed so incongruous seeing her there at a gay and gala party in the beautiful Garden Room of the Bel-Air Hotel. She was the youngest, the sweetest, and the saddest! In the midst of it all, Wanda Hendrix. "Everyone says I'll get over it, do you think I will?" She was referring, of course, to the tragic ending of her marriage to Audie Murphy. It was a reunion for Cal, who's known Wanda since she
(Continued on page 16)



Are you always Lovely to Love?

Suddenly, breathtakingly, you'll be embraced . . . held . . . kissed. Perhaps tonight.

Be sure that you are always lovely to love; charming and alluring. Your deodorant may make the difference. That's why so many lovely girls depend on FRESH Cream Deodorant. Test FRESH against any other deodorant—see which stops perspiration . . . prevents odor better! FRESH is different from any deodorant you have ever tried—creamier, more luxurious, and really effective!



For head-to-toe protection, use new FRESH Deodorant Bath Soap. Used regularly, it is 20 times as effective as other type soap in preventing body perspiration odor.

You can lose him in a minute!

IT has happened to thousands of girls . . . it can happen to you.

One little moment's carelessness and he will be through with you *that quick!* You will probably ask yourself over and over again, "Why? Why? Why?"

How About You?

Never let halitosis (unpleasant breath) nullify your other charms. Never, never omit Listerine Antiseptic before any date where you want

to be at your best.

Listerine Antiseptic is the *extra-careful* precaution against offending because it freshens and sweetens the breath . . . helps keep it that way, too . . . not for seconds . . . not for minutes . . . but for hours usually. Get in the habit of using Listerine Antiseptic night and morning, and, we repeat, always before any date.

While some cases of halitosis are of systemic origin, most cases, say

some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes. Lambert Pharmacal Co., *St. Louis, Mo.*



LISTERINE ANTISEPTIC . . . the extra-careful precaution against Bad Breath

Week-ending? Always take Listerine Antiseptic along. It's mighty comforting to have a good antiseptic handy in case of minor cuts, scratches and abrasions requiring germicidal first-aid.



Everybody LOVES 'Our Very Own'



**LOUELLA
PARSONS**
says:

"See it with
someone you
love very much"



OUR VERY OWN

A MOTION PICTURE
FOR THE MILLIONS
WITH THE

Samuel Goldwyn
TOUCH!

INSIDE STUFF



Bob Stack took Evelyn Keyes to Awards. She used to go with "Champion" Kirk



... Douglas, who took Irene Wrightsman McEvoy, who used to go with Bob

(Continued from page 14)
was a carefree kid, untouched by the fates and fame of Hollywood. She hadn't changed outwardly since we last saw her, except her eyes were older, wiser and mirrored with memories. "Sometimes, even the one who loves a person the most can't help him, if he doesn't want to be helped," we tried to reassure her. Wanda nodded her head knowingly.

Johnny on the Spot: Did you ever hear of Johnny Indrisano? This former fighter stages fight sequences for the movies. He trains the stars to look like Champs, instead of chumps. Johnny understands people, his helping hand is oversized. He's a simple philosopher, he's also an excellent cook. Recently, we saw him in the Hollywood Post Office. "Collecting your fan mail?" Cal kidded. He gave us a good grin. "Remember that scene in 'The Bells of St. Mary' where the nun put on boxing gloves?" (Could anyone ever forget it?) "Well," he continued proudly, "I taught Ingrid Bergman how to defend herself, so I just mailed her a pair of miniature boxing gloves. Miss Bergman's a great lady, with a wonderful sense of humor. She'll get a great kick out of it!"

Hollywood Is: Confused by—the scarlet slipper-satin dress, smoke-colored stockings, black satin shoes with rhinestone straps (three on each ankle yet!), taffy-toned egg-beater hair-do worn by Joan Fontaine at Adrian's fashion show . . . Gladdened by—the news that after fourteen years of illness, Mrs. Fred MacMurray's operation at the Mayo Clinic, will make her a well woman . . . Sadened by—the rumor that Judy Garland, who sings so enchantingly at parties, must recuperate for a year, so she'll be well enough to sing at the studio . . . Impressed by—the indifference of Joan Caulfield to those silly rumors that her head was "attached" to another body in ads exploiting "The Petty Girl" . . . Depressed by—the way producers search for new faces, while tried and true troupers

like Una Merkel, Virginia Grey, Joan Lorrington, Isabel Jewell (to name a few) are so missed by their public.

A Little from Lots: With still a year to go on her current contract, Audrey Totter asked for and received her release from M-G-M . . . The Rory Calhouns planning to hit the road in a personal appearance act. No longer under contract to David O. Selznick, 'tis whispered Rory's option wasn't renewed when he refused to forfeit a raise . . . According to inside information, they had to call that rugged individualist on the carpet and tell Mario Lanza to watch his language, especially when visitors are on the set . . . John Lund, failing to get himself "written out" of the "Irma" series and wondering if he's stuck until "My Friend Irma Becomes a Grandmother."

Gossip Has It That: Those weren't words of love exchanged by Lana Turner and Bob Topping, the night she worked on location . . . That Joan Crawford's next husband may be a talented director . . . That Phil Harris sometimes gets awfully angry at Alice Faye during those radio rehearsals . . . That the John Hodiaks have included space for a nursery in their current alterations . . . That the next Mrs. Zachary Scott will be the former Mrs. Louis Hayward . . . That friends are worried over the eventual outcome of the Gail Russell-Guy Madison reconciliation.

That Certain Party: This was party month in Hollywood and oh, my aching rhumba! The Tyrone Powers probably gave the gayest under a cellophane tent decorated with bobbing balloons. "Lovely Bunch of Cocoanuts" was the theme song played by the dance orchestra and Cal, being the bright type, was quick to catch on why. For each guest there was a real cocoanut, identified with his name burnt right into the bark. They were filled with lovely liquid, served with
(Continued on page 106)



LAUGHING STOCK

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Hollywood Story," Mutual Broadcasting System, Monday, Wednesday, Friday, 5:55 p.m.

FRED ALLEN'S favorite story about radio censorship concerns the time a woman censor in New York cut the word "segue" out of his musical cues. She thought that "segue" had something to do with sex.

The cameraman was shooting a big close-up of Vic Mature's feet for a scene in "Alias Mike Fury."

"As long as the close-ups are of me," said Vic, "I don't care which end they photograph."

Sign on a Hollywood station wagon: "Nary A Ranch."

Marquee sign of the month: "MOTHER DIDN'T TELL ME" "FATHER IS A BACHELOR"

Cecil B. De Mille plays himself in "Sunset Boulevard" and gives a great performance. In fact, one fan's preview card read:

"I liked the actor who played De Mille the best."

Sara Berner laments: "Time was when to get in pictures all a girl had to show was ability."

Lili, the Hollywood designer, on plunging necklines:

"They result in plunging staglines."

Ed Wynn on television:

"Television is slowly taking the place of entertainment."

It could happen only in Hollywood:

A Chinese restaurant, Chang's, serves "Chinese Smorgasbord."

Economy note:

The English company that produced "Quartet" is now filming "Trio."

A publicity man went to a film producer and asked him to identify four girls in a still photograph.

The producer said:

"I don't know their names, but I'll give you their telephone numbers."

Latest definition of a Hollywood idea man:

A fellow who makes suggestions on which pictures they should reissue.

Money-conscious Paulette Goddard:

"All my money is tied up in cash."

After their romance went on the rocks, Danny Ellman gave Joan Davis a bejewelled vanity case inscribed:

"Do you wanna make up?"



Only one soap
gives your skin this
exciting Bouquet

And—

New tests by
leading skin specialists
PROVE the amazing
mildness of Cashmere
Bouquet on all types of skin!

Yes, in laboratory tests conducted under severest conditions on normal, dry and oily skin types . . . Cashmere Bouquet Soap was *proved* amazingly mild! So use Cashmere Bouquet regularly in your daily bath and for your complexion, too. It will leave your skin softer, smoother . . . flower-fresh and younger looking! The lingering, romantic *fragrance* of Cashmere Bouquet comes only from a secret wedding of rare perfumes, far costlier than you would expect to find in any soap. Fastidious women cherish Cashmere Bouquet for this "fragrance men love".

Cashmere
Bouquet

—In a New Bath Size
Cake, Too!

Now — At the Lowest Price In History!





Mennen Baby Magic

the sensational all purpose baby skin care

checks diaper odor

... checks diaper rash

in the unbreakable squeeze bottle

— the new, luxuriously fragrant, liquefied cream that soothes, smooths, and beautifies baby's skin. Makes everyone say, "Sweetest baby I've ever seen!" Mennen Baby Magic contains new miracle ingredient — gentle "Purateen". More sanitary, easier to use ... in the Unbreakable Safety-Squeeze Bottle.

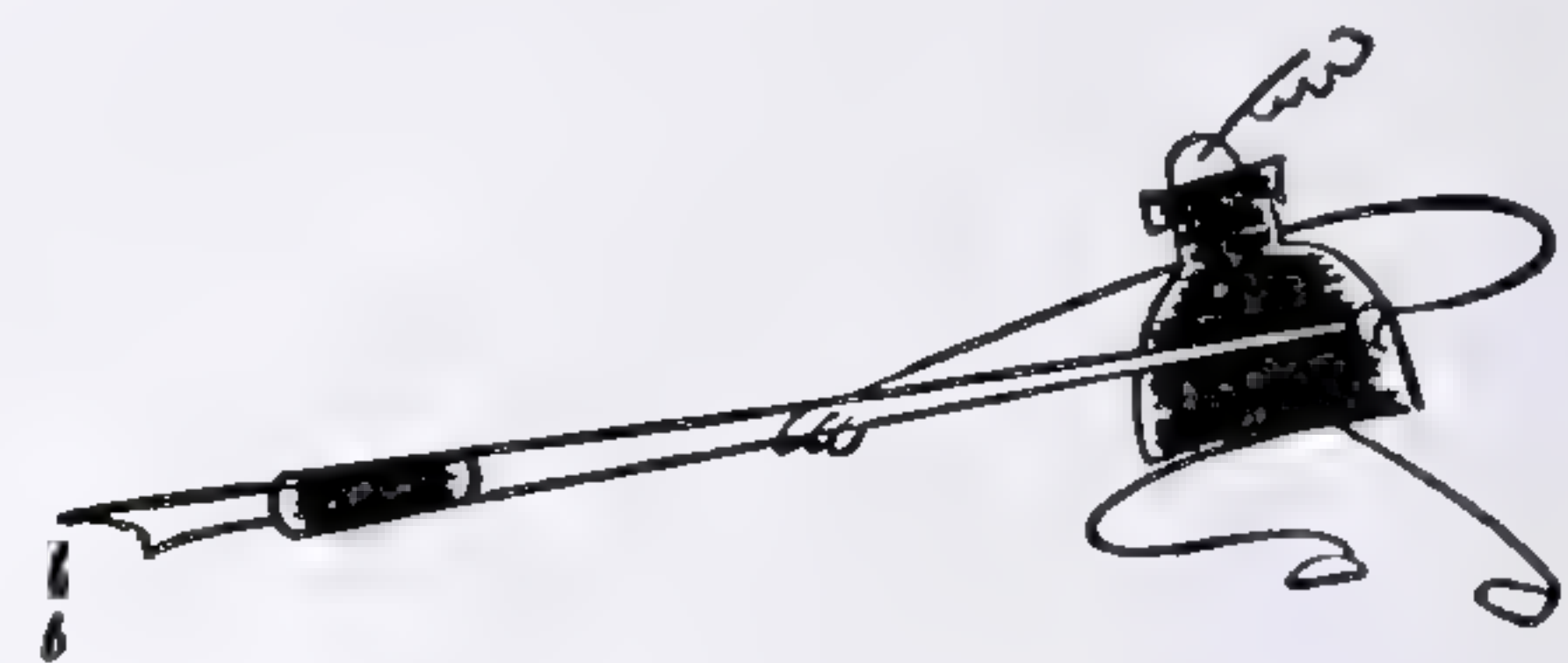
P.S. You'll love it for your skin, too!



49¢ each

choice of 3 nursery colors

Readers Inc.



Cheers and Jeers:

After seeing Van Johnson in "Battle-ground," I am very proud he is from my home state, Rhode Island. He has made the smallest state feel big! Only an Oscar can be his rightful reward.

MRS. J. VINCENT
Atlantic Beach, Fla.

Hats off to John Agar for the wonderful way he has acted all through his split-up with Shirley Temple. He is a gentleman and acted as such since their troubles became public property.

JANE ANDREWS
Rehoboth Beach, Del.

I was very pleased to see that "The Stratton Story" was voted picture of the year by your magazine. I saw the picture myself, and I agree with you one hundred per cent. In fact, it was the best picture I have ever seen in my whole life.

PENNY MYERS
Spokane, Wash.

Readers Pets:

I may be prejudiced because he comes from my own town, but after seeing him steal "Twelve O'Clock High" right out from Gregory Peck, I say Gary Merrill is the next sensation of Hollywood.

LYNN ELLOVICH
Hartford, Conn.

Let's see more of Dale Robertson. He's terrific! He was wonderful playing *Jesse James* in "Fighting Man of the Plains." I think he's better suited for Westerns. I hate to think of seeing him in a tuxedo.

JANICE KARL
Sheboygan, Wis.

Casting:

It's just a thought but I think it would be great to have Doris Day and Gordon MacRae in a picture together. Doris Day is at her peak in popularity and Gordon MacRae is rising fast and furious. A picture with cute Day and handsome MacRae would be nothing but terrific.

JUNE P. BLATT
Buffalo, N. Y.

How about having a story about "The Grin"? He's that wonderful guy, Glenn Ford, the best actor in Hollywood. Why hasn't someone cast him in a picture where he could sing. He has a nice voice.

PATTY DAVIS
Gorham, Me.

Critics Corner:

In regard to Mrs. Thomas's letter in the March issue, she called John Derek, "the sissiest and phoniest thing she has ever seen." I think, Madame, you had better take a second glance; and this time take that gleam of jealousy out of your eye. John Derek is one of the finest persons we have on the screen today and the best-looking male actor, barring none.

ROBERT ASPDEN
Fall River, Mass.

Undoubtedly, Hollywood producers are the world's best opportunists. To increase box office receipts, they produce pictures dealing with crime, sex, tolerance and prejudice. Such pictures present unsolved problems. These pictures have no real entertainment value; they only confuse most individuals and groups. Movie-goers seek entertainment and relaxation, not unsolved social and world problems.

FRED P. CALIFANO
Philadelphia, Pa.

•Frank Advice:

To Frank Sinatra: I have been an ardent fan of yours for years. I have read the unfavorable articles in the newspapers about you. I think that after years of marriage to the same woman, you shouldn't let another one wink at you and upset it. Think of your children. You are a good singer and actor and a passable dancer; bad notices won't do anything to help you. Please, Frankie, think this over carefully. I am still one of your fans and always will be.

LILLIE ARCHIBALD
Chicago, Ill.

Question Box:

Can you tell me whether the movie "Fallen Idol" is British or American made? I saw it at a preview in Louisville, Ky., and thought it rather dull and insipid. It moved with all the slowness of a British movie, so if it is not, Hollywood has outdone even the British for slowness of action!

JOHN A. BIRD
Jeffersonville, Ind.

(It was British-made.)

Could you tell me something about Bob Patten who played *Jesse Bishop* in "Twelve O'Clock High"?

BARBARA VOGEL
Brooklyn, N. Y.

(Bob Patten was born in Tacoma, Wash. He is 5' 10", 165 lbs., has brown hair, blue eyes. He married Patricia Grant, Dec. 29, 1945 and they have two children. Next film, "An American Guerrilla in the Philippines.")



I have noticed in all of Jose Iturbi's pictures that he has a little red string in his lapel. Could you tell me why he has it there?

JUDY ANN BUSH
Sidney, Nebr.

(This was awarded him by the French Legion of Honor in recognition of his work in their behalf.)

Please tell me something about Richard Rober. He gets better every picture. So I predict some of those tough guys had better move over.

ELIZABETH M. PURDY
Red Springs, N. C.

(Richard Rober was born in Rochester, N. Y., May, 1906. Dark brown hair, blue-gray eyes, 5' 10", 175 lbs. Next film, "Jet Pilot.")



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Dream girl, dream girl, beautiful Lustre-Creme Girl

Hair that gleams and glistens from a Lustre-Creme shampoo



Tonight!... Show him how much lovelier
your hair can look... after a

Lustre-Creme Shampoo

Exclusive! This magical secret-blend lather with LANOLIN!

Exciting! This new three-way hair loveliness...



Better than a soap! Better than a liquid! Kay Daumit's *crecm* shampoo with lanolin. Jars: \$2, \$1. Jars and tubes: 49¢, 25¢.

- 1 **Leaves hair silken soft**, instantly manageable... first wondrous result of a Lustre-Creme shampoo. Makes lavish, lanolin-blessed lather even in hardest water. No more unruly, soap-dulled locks. Leaves hair soft, obedient, for any style hair-do.
- 2 **Leaves hair sparkling** with star-bright sheen. No other shampoo has the same magic blend of secret ingredients plus gentle lanolin to bring out every highlight. No special rinse needed with Lustre-Creme Shampoo.
- 3 **Leaves hair fragrantly clean**, free of loose dandruff. Famous hairdressers insist on Lustre-Creme, the world's leading cream shampoo. Yes, tonight, show *him* a lovelier you —after a Lustre-Creme shampoo!

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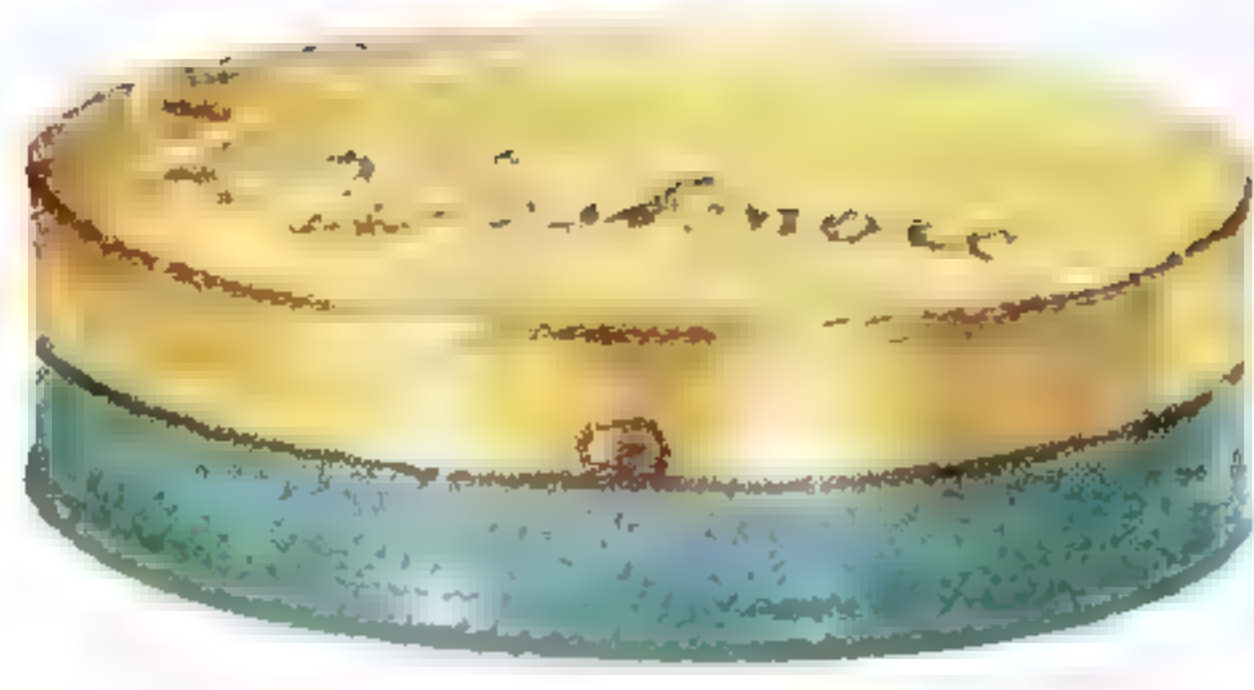
THE MEN WHO MAKE THE STARS MORE BEAUTIFUL



JANE WYMAN
Starring In
"STAGE FRIGHT"
A Warner Bros. Production



59c*
"MY CHOICE WAS WESTMORE'S
Over-Glo Cake Powder Make-Up
for Jane Wyman. Every woman,
with skin as delicate and subtly-
tinted as Miss Wyman's, will marvel at this
new alluring soft, natural finish that lasts
for hours—yet needs no foundation. And it
does not dry out the skin! It's Hollywood's
Complexion magic! It can be *yours* too!"
PERC WESTMORE,
Make-Up Director, Warner Bros. Studios



59c* and 29c*
"HIGHLIGHTS OF ROMANCE —that's what the stars call
Westmore Rouge, Hollywood's own formula for glamour!
It is truly a make-up secret leading stars of Hollywood rely
on for sheer beauty witchery." Available Cream or Dry.
WALLY WESTMORE,
Famous Hollywood Make-Up Director



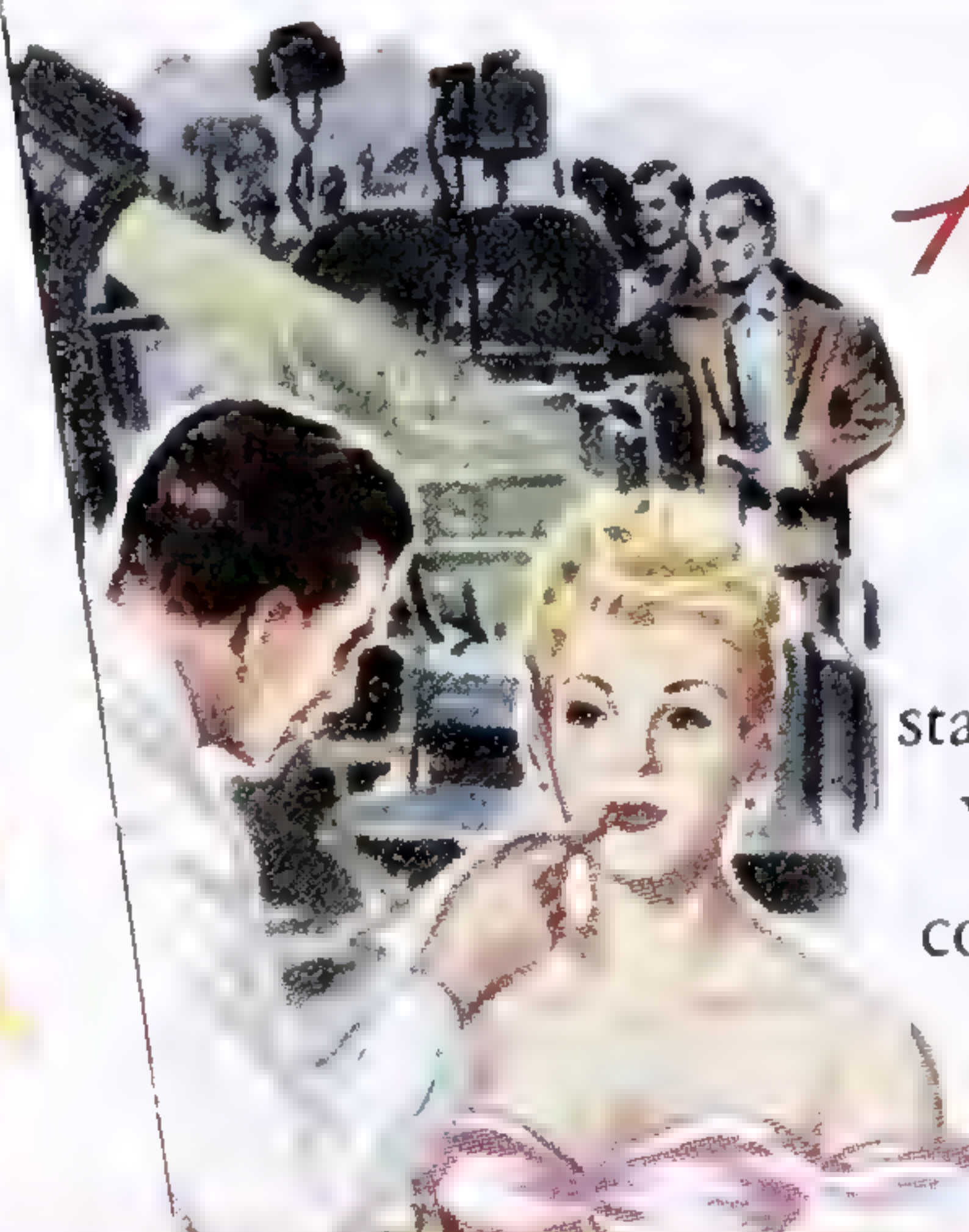
59c* and 29c*
"SMART GIRLS follow the
lead of Hollywood's most
dazzling stars—by always
insisting on Westmore
Lipstick! Special Hollywood star
tested creamy lipstick that *stays on*—
creating a lasting illusion of radiance
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BUD WESTMORE,
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We hereby certify that the cos-
metics advertised and sold under
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metics we use to make the stars
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The cosmetic secrets of Hollywood's most glamorous
stars are now *yours* . . . in famous Westmore Cosmetics.
Westmore . . . and *only* Westmore . . . are the *certified*
cosmetics of the stars, the same make-up they use on the
screen. Why be satisfied with less? On sale at variety,
chain and drug store cosmetic counters.

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DRY ROUGE
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Westmore Cosmetics . . . 59c* and 29c*

CREAM MAKE-UP
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Brief Reviews

(A) *AND BABY MAKES THREE*—Columbia: This featherweight farce, poking fun at matrimony, motherhood and divorce, teams Robert Young and Barbara Hale, with Bob Hutton, Janis Carter. (Mar.)

✓½ (A) *ASTONISHED HEART, THE*—Rank-U-I: In this British triangle drama, studded with lots of smart talk, Noel Coward plays a psychiatrist whose love life is a mess. With Margaret Leighton, Celia Johnson. Super-sophistication, this. (May)

✓ (A) *BACKFIRE*—Warners: An exciting whodunit brimming over with false clues. Gordon MacRae is in this, but he doesn't sing a note. He's too busy trying to find his pal Edmond O'Brien. With Dane Clark, Virginia Mayo and Viveca Lindfors. (Mar.)

✓ (F) *BAGDAD*—U-I: An oriental intrigue with Maureen O'Hara cast as an Arabian princess. With Vincent Price, Paul Christian, John Sutton, Jeff Corey. (Mar.)

(A) *BARRICADE*—Warners: A savage account of criminals and crime in a desert mining camp. Raymond Massey plays a cruel tyrant who cracks the whip over Dane Clark, Ruth Roman and Robert Douglas. Not a pretty tale. (April)

(F) *BELLS OF CORONADO*—Republic: Routine Western in Trucolor with troubleshooter Roy Rogers out to thwart a gang of hijackers. Dale Evans, Pat Brady, Grant Withers are also on hand. (April)

✓✓ (A) *BLACK HAND*—M-G-M: Taut fact-fiction crime meller woven around gangsters known as "Black Hand" in New York of 1908. Italian immigrant Gene Kelly and Detective J. Carrol Naish risk life and limb to expose the terroristic band. With Teresa Celli, Marc Lawrence. (April)

✓ (F) *BUCCANEER'S GIRL*—U-I: Phillip Friend is the bold pirate who steals Yvonne De Carlo's heart. With Robert Douglas, Andrea King. (April)

✓½ (F) *CAPTAIN CAREY, U.S.A.*—Paramount: This lively mystery meller, jam-packed with intrigue, stars Alan Ladd as an ex-OSS officer who returns to Italy in search of a murderer. With Wanda Hendrix, Francis Lederer. Good suspense. (May)

✓½ (F) *CAPTAIN CHINA*—Paramount: A roaring sea thriller with John Payne, Gail Russell, Jeffrey Lynn, Lon Chaney, Edgar Bergen, Michael O'Shea. (Mar.)

✓½ (F) *CHAMPAGNE FOR CAESAR*—Popkin-UA: Quiz shows and Big Business get quite a kidding in this satire which stars Ronald Colman, Celeste Holm, Vincent Price. (May)

✓½ (F) *CONSPIRATOR*—M-G-M: Dramatic tale of a young girl (Liz Taylor) who discovers her bridegroom (Robert Taylor) is secretly aiding the Communist Party and that her life is in peril. (Mar.)

✓½ (F) *DAUGHTER OF ROSIE O'GRADY, THE*—Warners: A St. Patrick's Day special, starring June Haver and Gordon MacRae with James Barton, Gene Nelson. (May)

✓½ (F) *DEAR WIFE*—Paramount: Bright, cheery sequel to "Dear Ruth," again presenting Bill Holden, Joan Caulfield, Mona Freeman, Billy De Wolfe and Edward Arnold. Pleasantly diverting. (Mar.)

✓✓ (A) *D.O.A.*—Popkin-UA: This unusual whodunit has Edmond O'Brien solving his own murder. With Pamela Britton, Luther Adler. (April)

✓½ (F) *EAGLE AND THE HAWK, THE*—Pine-Thomas-Paramount: John Payne, Rhonda Fleming and Dennis O'Keefe pool their talents in this elaborate spy story. (May)

✓½ (A) *EAST SIDE, WEST SIDE*—M-G-M: A slick domestic drama with a topnotch cast including Barbara Stanwyck, James Mason, Ava Gardner, Van Heflin. (Mar.)

✓ (F) *FRANCIS*—U-I: Wacky farce about a talking army mule which beats the big brass at war strategy. With Donald O'Connor, Patricia Medina, Zasu Pitts, Ray Collins. (Mar.)

(A) *GAY LADY, THE*—Rank-Eagle Lion: Ultra-British romantic comedy. Lavish sets are in striking contrast to a run-of-the-mill story. With Jean Kent, James Donald, Andrew Crawford. (April)

✓½ (A) *GLASS MOUNTAIN, THE*—Renown-Eagle Lion: An absorbing romance with operatic airs superbly sung by Tito Gobbi. With Valentina Cortese, Michael Denison, Dulcie Gray. (April)

✓ (F) *GREAT RUPERT, THE*—Pal-Eagle Lion: Here's a whimsical comedy about a dancing squirrel and the confusion he causes in the lives of Jimmy Durante, Terry Moore, Tom Drake. (April)

✓✓ (F) *GUILTY OF TREASON*—Wrather-Golden-Eagle Lion: Based on Cardinal Mindszenty's trial by the Communists, this is an arresting political drama. With Charles Bickford, Paul Kelly, Bonita Granville, Richard Derr. (April)

✓ (F) *I WAS A SHOPLIFTER*—U-I: Routine melodrama about a shoplifting ring. With Scott Brady, Mona Freeman, Andrea King. (May)

✓ (F) *IROQUOIS TRAIL, THE*—Reliance-UA: A bloodthirsty action film of British-French-Indian warfare. With George Montgomery, Brenda Marshall, Glenn Langan, Sheldon Leonard. (April)

✓½ (F) *KEY TO THE CITY*—M-G-M: Love and politics are the ingredients of a daffy comedy with Clark Gable, Loretta Young, Frank Morgan, Marilyn Maxwell, Raymond Burr. (April)

✓ (F) *KID FROM TEXAS, THE*—U-I: Vengeance is the keynote of this colorful saga of *Billie, the Kid* with Audie Murphy, Shepperd Strudwick, Gale Storm, Albert Dekker, Will Geer. (Mar.)

✓½ (A) *MAN ON THE EIFFEL TOWER, THE*—Allen-Tone-RKO: A grimly effective murder meller with Paris as the colorful background. An A-1 cast includes Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton, Jean Wallace, Patricia Roc and Belita. (Mar.)

✓✓ (F) *MONTANA*—Warners: Here's a big breezy outdoor drama with Errol Flynn, Alexis Smith, S. Z. Sakall, Douglas Kennedy. (Mar.)

✓✓ (F) *MOTHER DIDN'T TELL ME*—20th Century-Fox: Dorothy McGuire and William Lundigan

Awake or asleep—FILM is gluing acid to your teeth!



Pepsodent removes FILM— helps stop tooth decay!

Tooth decay is formed by acid that film holds against your teeth—acid formed by the action of mouth bacteria on many foods you eat. When you use Pepsodent Tooth Paste right after eating, it helps keep acid from forming. What's more, Pepsodent removes dulling stains and "bad breath" germs that collect in film.

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YOU'LL HAVE BRIGHTER TEETH AND CLEANER BREATH when you fight tooth decay with film-removing Pepsodent!



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make a delightful twosome in an amusing story of marriage and medicine. With June Havoc, Gary Merrill, Joyce McKenzie. (April)

✓ (F) **MULE TRAIN**—Columbia: Scrappy, snappy Western with marshal Gene Autry expertly dodging bullets and taking time out to sing "Mule Train." With Pat Buttram, Sheila Ryan. (April)

✓ (F) **NANCY GOES TO RIO**—M-G-M: Jane Powell as a bouncy teen-ager sets out to cop her actress-mother's part in a play and her boy friend. With Ann Sothorn, Barry Sullivan, Carmen Miranda, Louis Calhern, Scotty Beckett. (May)

✓ (F) **NEVADAN, THE**—Columbia: Randy Scott is on outlaw Forrest Tucker's trail in this rugged action-packed Western. With George Macready, Frank Faylen, Jeff Corey, Dorothy Malone. (April)

✓ ½ **NEVER FEAR**—Young-Lupino-Eagle Lion: This human interest story tells of a young dancer's desperate fight against polio. With Sally Forrest, Keefe Brasselle. (April)

✓ ½ (A) **NO MAN OF HER OWN**—Paramount: Barbara Stanwyck suffers in fine style in this melodrama. With John Lund, Lyle Bettger, Jane Cowl. (May)

✓ (A) **NO SAD SONGS FOR ME**—Columbia: This poignant drama brings Margaret Sullivan back to the screen as an attractive young wife and mother dying of cancer. With Wendell Corey, Viveca Lindfors, Natalie Wood. (May)

✓ ½ (F) **OUR VERY OWN**—Goldwyn: A family drama of a young girl's heartbreak upon discovering she was adopted. With Ann Blyth, Farley Granger, Joan Evans, Ann Dvorak, Jane Wyatt, Donald Cook. (April)

✓ (F) **OUTSIDE THE WALL**—U-I: Richard Basehart does a good job as an ex-convict who finds he isn't really free outside. With Marilyn Maxwell, Dorothy Hart, Signe Hasso, John Hoyt. (April)

(A) **PAID IN FULL**—Paramount: Marriage and motherhood are sentimentally treated in a slow-paced, overlong drama featuring Robert Cummings, Elizabeth Scott and Diana Lynn. (Mar.)

✓ (A) **PERFECT STRANGERS**—Warners: Hearts are on trial in an absorbing courtroom drama teaming jurors Ginger Rogers and Dennis Morgan. With Thelma Ritter, Margalo Gillmore. (April)

(F) **PIONEER MARSHAL**—Republic: A machine-made Western with Monte Hale, Roy Barcroft, Damian O'Flynn, Paul Hurst. (April)

✓ (F) **RIDING HIGH**—Paramount: Horse-happy Bing Crosby tosses off trouble with a song and a joke in an entertaining racetrack romance. With Coleen Gray, Frances Gifford, Charles Bickford, Raymond Walburn, William Demarest. (April)

✓ (F) **SANDS OF IWO JIMA**—Republic: A thrilling action-filled movie of Marine warfare with John Wayne, John Agar, Forrest Tucker, Wally Cassell, Adele Mara. (Mar.)

✓ (A) **SIDE STREET**—M-G-M: An exciting crime yarn with Farley Granger, Cathy O'Donnell, James Craig, Paul Kelly, Jean Hagen. (Mar.)

✓ (A) **STAGE FRIGHT**—Warners: First-rate suspense thriller starring Jane Wyman, Marlene Dietrich, Richard Todd, Michael Wilding. (May)

✓ (A) **STROMBOLI**—Rossellini-RKO: Here's that much-discussed and much-panned picture. Ingrid Bergman plays a Czech refugee who marries an Italian fisherman, in order to leave a detention camp, and goes with him to the volcanic island of Stromboli. Bitterly unhappy she plans to escape, but the erupting volcano shakes religion into her. (May)

✓ (A) **SUNDOWNERS, THE**—LeMay-Templeton-Eagle Lion: Rugged tale of cattle rustling with Robert Preston, Robert Sterling, John Barrymore Jr., Cathy Downs, John Littel. (April)

(F) **TARZAN AND THE SLAVE GIRL**—RKO: Lex Barker and Vanessa Brown are Tarzan and Jane in this rather fantastic yarn. The slave girl is busty Denise Darcel. (May)

✓ (F) **TATTOOED STRANGER, THE**—RKO Pathe: A fairly entertaining whodunit with John Miles, Patricia White, Walter Kinsella. (May)

✓ (A) **THIRD MAN, THE**—Korda-Selznick: Strong on suspense, this thriller describes the adventures of Joseph Cotten in post-war Vienna. He loses his heart to Valli and almost loses his life when he investigates the death of Orson Welles. (April)

✓ (A) **THREE CAME HOME**—20th Century-Fox: Vivid real-life story of an American writer's imprisonment in a Jap-guarded camp in British North Borneo. A shocking drama, splendidly acted by Claudette Colbert and Patric Knowles. (Mar.)

✓ (F) **TWELVE O'CLOCK HIGH**—20th Century-Fox: Gregory Peck and a fine supporting cast lend interest to a grim realistic war film. With Gary Merrill, Dean Jagger, Hugh Marlowe, Milland Mitchell. (Mar.)

✓ (F) **WHEN WILLIE COMES MARCHING HOME**—20th Century-Fox: War's lighter side is amusingly recounted with Dan Dailey, Corinne Calvet, Colleen Townsend. (April)

✓ (F) **WINSLOW BOY, THE**—London-Eagle Lion: British fair play is at work in this moving story based on a celebrated case right out of the British law files. With Sir Cedric Hardwicke, Robert Donat. (May)

✓ ½ (A) **WOMAN IN HIDING**—U-I: Terror is the keynote of this murder yarn that has Ida Lupino running for dear life from big bad Stephen McNally right into the arms of nice Howard Duff. Peggy Dow clicks as McNally's wicked accomplice. (Mar.)

✓ (F) **WOMAN OF DISTINCTION, A**—Columbia: Rosalind Russell and Ray Milland are the stars of this flighty slapstick comedy. With Edmund Gwenn, Janis Carter, Francis Lederer, Jerome Courtland. (May)

✓ ½ (A) **YOUNG MAN WITH A HORN**—Warners: Kirk Douglas is the horn-blowing gent who goes offbeat when he meets moody Lauren Bacall. It takes Doris Day to put Kirk back in the groove. With Hoagy Carmichael, Juano Hernandez. (April)

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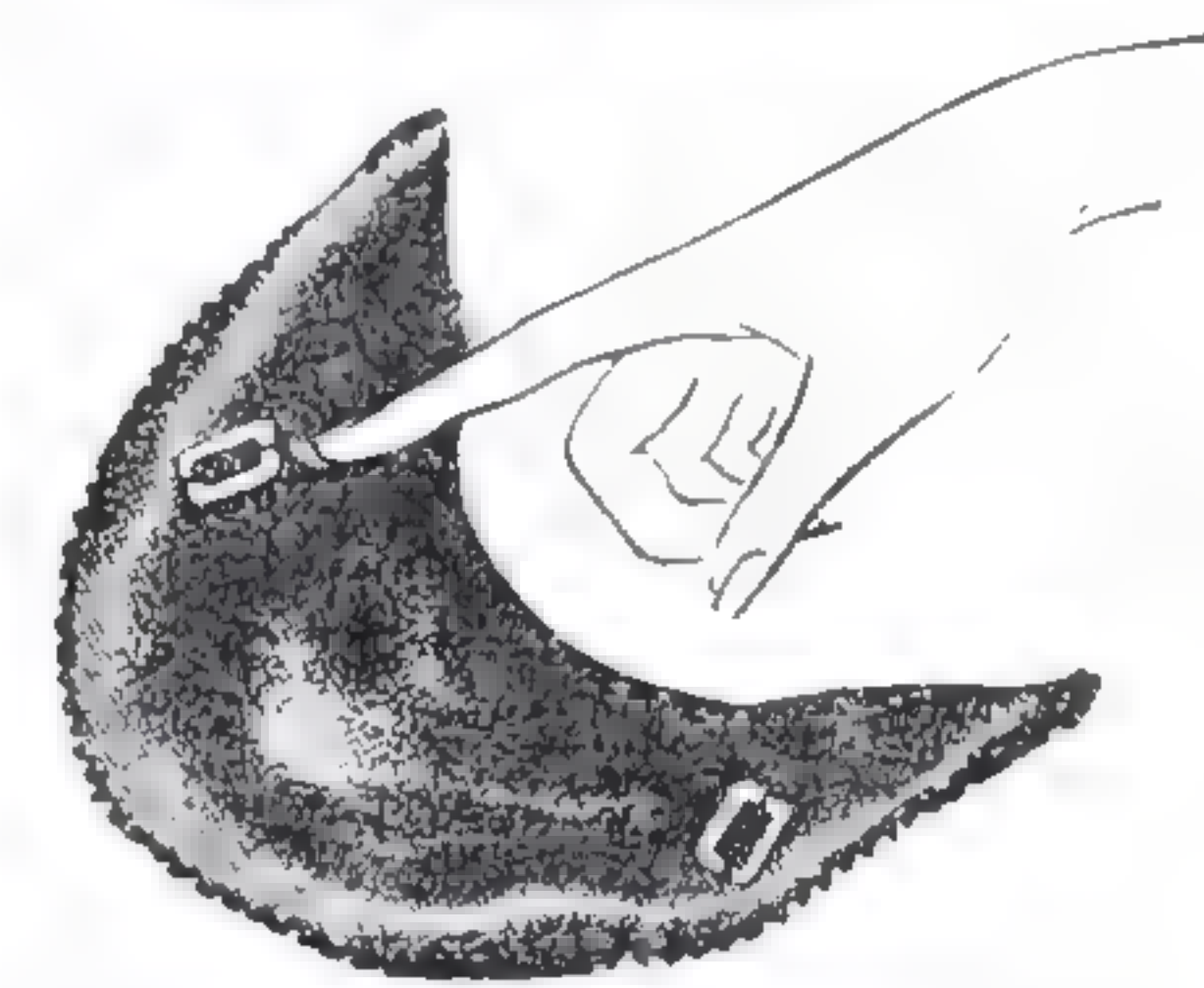
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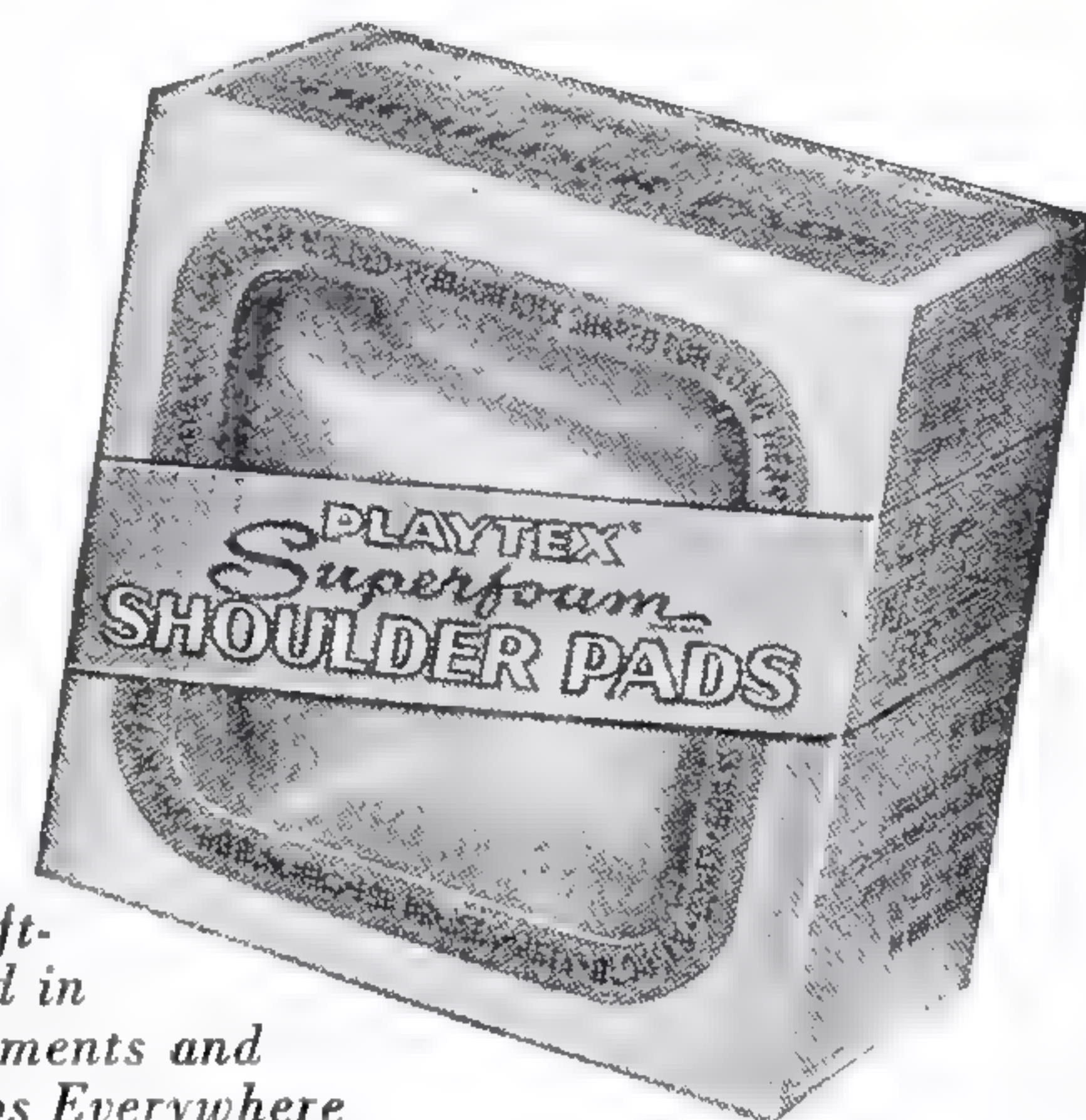
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SHADOW



It's a circus: Dick Powell is encouraged by June Allyson, David Wayne in his merry campaign to become mayor

✓✓½ (F) The Reformer and the Redhead (M-G-M)

DICK POWELL and June Allyson, husband and wife in real life, asked good old Metro to team them in a picture—just as if they didn't see enough of each other at home. The result is a very funny comedy with the Powells having a high old time of it.

Dick plays a progressive young lawyer-reformer, somewhat on the stuffy side, who falls for a pert young redhead with temper to match (that's June). June, the local zoo-keeper's daughter, has very definite ideas about animals; lets them run loose all over the place. There's wonderful slapstick with goats, monkeys and lions, and a hilarious climax where Dick mistakes Caesar, the vicious lion, for Herman, the tame lion, who's a regular old cut-up.

Superb in the supporting cast are Cecil Kellaway, Ray Collins, David Wayne and Robert Keith.

Your Reviewer Says: A lion's share of fun.

Vital Statistics: This is the first time in six years that Dick Powell has been on the Metro lot. At that time he was teamed in a picture called "Meet the People" with a young, pretty New York actress name of June Allyson, who, so Metro said, was going places. She did. She also went to the altar with Dick. June wanted a comedy after her dramatic roles in "The Stratton Story" and "Little Women." And what June wants she gets, being one of teacher's pets at Metro. It was old home week for two excellent actors in the cast, David Wayne and Robert Keith. Both of them played on Broadway in "Mister Roberts."



One track mind: Adele Mara, Barbra Fuller try in vain to get Forrest Tucker's attention away from railroads

✓✓ (F) Rock Island Trail (Republic)

THIS is the romantic story of the founding of the Rock Island Railroad.

Forrest Tucker, in his first romantic lead, is a construction engineer who dreams of someday pushing the railroad all the way to the West Coast. The picture, which is historically accurate, is fast-moving, lusty and colorful. The period is 1850, and the plot concerns the laying of the tracks from Chicago to Joliet, Illinois, despite sporadic attacks from the Indians.

Adele Mara is the daughter of a banker who finances Tucker in his engineering ambitions. Together with Adrian Booth, in her role as an Indian princess, the romance department is well looked after. Bruce Cabot is as menacing as ever as the vicious, unscrupulous leader of the riverboat interests. Jeff Corey is seen in the picture as Abraham Lincoln, who defends the Rock Island in a lawsuit.

Your Reviewer Says: Romance of the rails.

Vital Statistics: All of the century-old railroad equipment used is authentic, the Rock Island Railroad officials assured Republic. If your hobby is old railroads, this is your baby . . . Right out of history comes the incident that concerns Abraham Lincoln. At that period Lincoln was a young attorney in Illinois, and he was engaged by the Rock Island to press a claim against the riverboat interests who had criminally burned the only railroad bridge spanning the Mississippi . . . After the Republic big shots got a glimpse of Forrest Tucker in "The Sands of Iwo Jima" they said, "That boy should be a star." No sooner said than done.

by Liza Wilson

✓✓✓ Outstanding ✓✓ Good ✓ Fair
F—For the whole family A—For adults

STAGE



Doin' what comes naturally: Howard Keel, Louis Calhern, Betty Hutton star in this saga of a sharp-shootin' gal

✓✓ (F) Annie Get Your Gun (M-G-M)

BIG and lavish and colorful is Hollywood's picturization of Broadway's famous musical comedy.

Betty Hutton gives her best performance to date as *Annie Oakley*, the backwoods gal from *Dark County*, whose incredible prowess with a gun gets her a job with Buffalo Bill's Wild West Show. (This was the role Judy Garland could not finish because of her illness. Whereupon Betty was called in and they started over again.) Betty, as *Annie*, falls hopelessly in love with that romantic heel, *Frank Butler*, but doesn't land him until she learns that "you can't get a man with a gun." Howard Keel, Metro's new he-man baritone, is splendidly cast as *Frank Butler*, sings like a million, and is a fine figure of a man in his tight buckskins.

J. Carrol Naish is a perfect joy as *Sitting Bull*. Stand-outs in the huge supporting cast are Louis Calhern and Edward Arnold.

Your Reviewer Says: Scores a direct hit.

Vital Statistics: Metro was lucky to get Howard Keel. With that voice and physique (6' 4", 195 lbs.) he's bound to be Hollywood's new dreamboat. Howard is twenty-seven, was born in Gillespie, Ill., the son of a coal miner, came to Hollywood at seventeen. Although he once parked cars on a Paramount parking lot, he had to go to England before Hollywood gave him the nod. He was singing there in "Oklahoma" when Metro signed him for "Annie." He's married, has a baby daughter. Metro has big plans for him, including "Pagan Love Song" with Esther Williams, and the part of Gaylord Ravenal in "Show Boat."



Operation vittles: Monty Clift and Paul Douglas in story of our victory over the Russian blockade of Berlin

✓✓ (F) The Big Lift (20th Century-Fox)

THIS gripping drama of the Western Powers' airlift to war-ravaged, cold and hungry Berliners, stars two of the screen's most popular actors, Montgomery Clift and Paul Douglas. It also introduces two German actresses, Corneli Borchers and Bruni Lobel.

Monty and Paul play a couple of GI's whose job it is to help run the airlift which must deliver coal and food to Berlin daily, in spite of the Russian blockade. Monty, an airlift flight engineer, falls in love with Corneli Borchers, a former Nazi who schemes to have him marry her so that she can join her lover in America. Paul, a tough sergeant, has better luck. Though he hates the Krauts, he learns a few things about American democracy from a nice German girl, Bruni Lobel.

The picture was made in Germany last summer. With Berlin playing itself, and the U. S. Air Forces, for the most part, playing itself, the film is realistically exciting.

Your Reviewer Says: A tour of Berlin with Clift.

Vital Statistics: Monty Clift and Paul Douglas were the only American stars featured in the picture. Rest of cast were actual air-lift men; actors from German stage and screen. Bruni Lobel and Corneli Borchers are two of Germany's most popular leading ladies. If Clift had any vanity to begin with, the girls killed it. They went more for Douglas because of his well-fed look. Hungry-looking men like Monty are no novelty in Germany. George Seaton went to Germany months before picture was scheduled for production. He wanted to get realism in his script, needed the proper atmosphere.

For Complete Casts of Current Pictures See Page 30. For Best Pictures of the Month and Best Performances See Page 29. For Brief Reviews of Current Pictures See Page 21.

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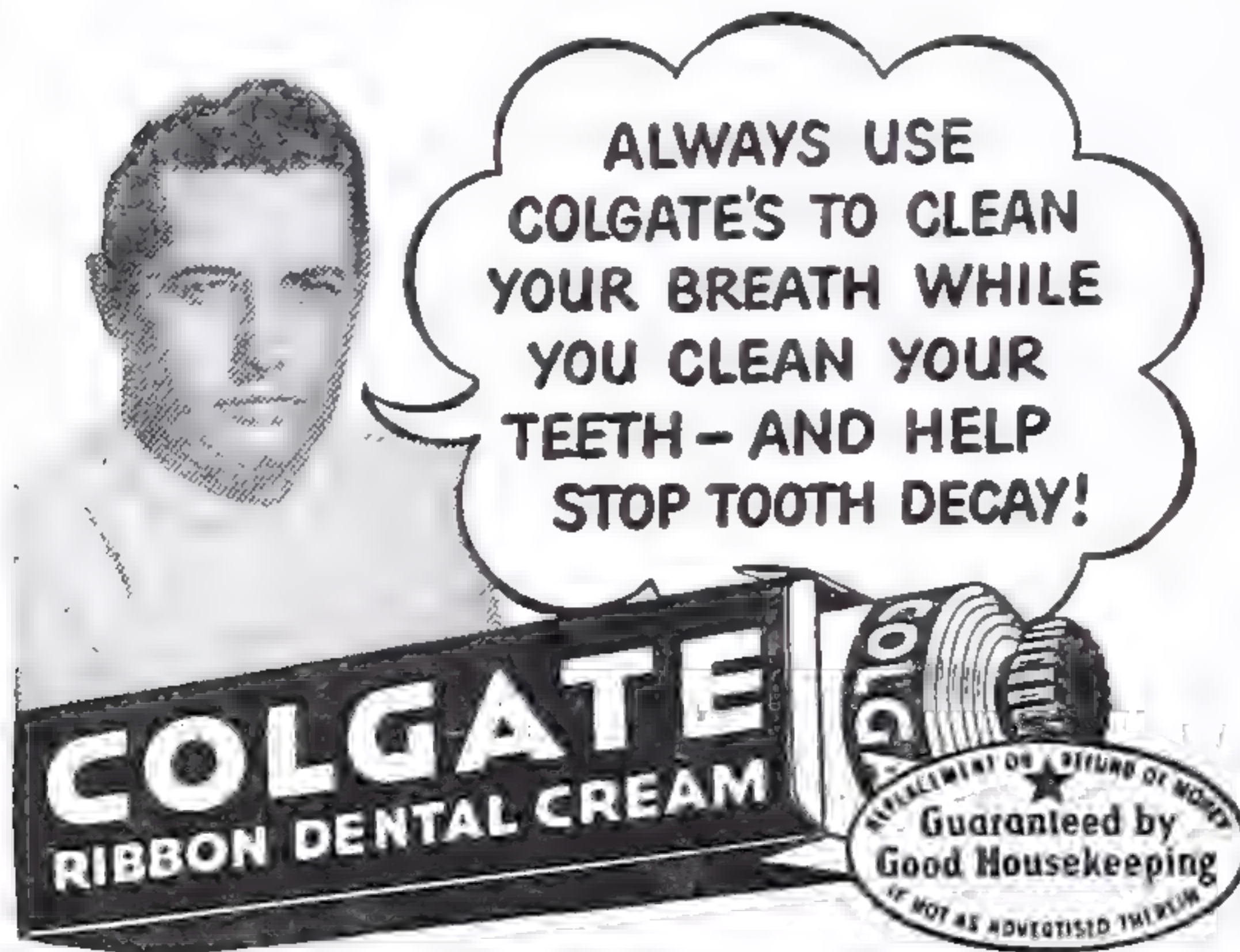
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✓½ (A) The White Tower (RKO)

THIS is the film version of James Ramsey Ullman's best-seller on the hazardous sport of mountain climbing.

A group of people combine their efforts in an attempt to climb the White Tower in the Swiss Alps, a mountain which has never been scaled. In the struggle to reach the top, each climber finds his true worth. There's Sir Cedric Hardwicke, a middle-aged geologist; Claude Rains, a weak-willed intellectual; Lloyd Bridges, an arrogant Nazi; Glenn Ford, a young American with a heart, and Valli, a woman of destiny.

It's loaded with symbolism. But it has some very exciting scenes. Oscar Homolka is excellent as the philosophical guide.

Your Reviewer Says: Adventure on a high level.

✓½ (F) The Skipper Surprised His Wife (M-G-M)

THE Battle of the Sexes has been good for laughs for a long time, and it still is in this domestic comedy based on a true experience of a Navy Commander.

As the Navy Commander, Robert Walker is in shipshape form. Detached temporarily from the *USS Callahan*, off San Diego, he rushes to the arms of his wife, Joan Leslie, and two energetic sons, Tommy Myers and Rudy Lee. All is lovey-dovey until Joan breaks her ankle. Bob nobly volunteers to take over the running of the house and the children. Upon advice of his Admiral, Edward Arnold, he pompously announces that homes should be run the same way the Navy runs its ships. The question is then posed: "Is the American housewife inefficient?" Begins the Battle of the Sexes.

Your Reviewer Says: Strictly for laughs.

✓✓ (F) Please Believe Me (M-G-M)

IN this romantic comedy of a girl who thinks she's an heiress, but isn't, Deborah Kerr finds herself loaded with leading men. Three of 'em no less: Robert Walker, Peter Lawford and Mark Stevens. Nothing stingy about the casting.

Deborah portrays a young English beauty who thinks she has inherited one of those fantastic Texas ranches. Sailing to America to claim her fortune, which isn't, she becomes the number one ship-board objective of three rather fascinating young men. There follows a New York romantic romp, with the best man winning.

J. Carol Naish and James Whitmore, as New York gamblers, give their usual polished performances.

Your Reviewer Says: Three guys and a girl on a whirl.

✓✓ (F) The Big Hangover (M-G-M)

ELIZABETH TAYLOR and Van Johnson are starred in this romantic Technicolor comedy, and share honors with a talking dog.

Liz is delightful as a wealthy young lady interested in psychiatry. When Van, who was dunked in century-old brandy in the cellar of a French monastery during a bombardment in the late war, confesses to her that he is allergic even to a whiff of spirits, she takes an interest in his case history and naturally, in him. Van tries to overcome his strange malady with the willing assistance of his bibulous uncle. That's when his pooch Tramp starts talking to him!

Your Reviewer Says: Gay and good looking.

✓ (F) The Outriders (M-G-M)

METRO rarely goes in for Westerns but when they do, they don't spare the horses. Popular Joel McCrea is the star, and an experienced hand at this kind of outdoor action.

Joel, Barry Sullivan and James Whitmore escape from a U. S. stockade near the end of the Civil War. They join up with Jeff Corey, head of an infamous band of guerrillas. Their job is to pose as "outriders" for a wagon train and a million dollars in gold for the Federal Treasury and at a prearranged spot, to ambush it. On the wagon train is Arlene Dahl, an attractive widow, and her brother-in-law, Claude Jarman Jr. Joel is smitten, of course, and fights hard against Indians, elements, and money-greedy bushwackers.

Your Reviewer Says: McCrea's at it again.

✓½ (F) Wagon Master (Argosy-RKO)

IT'S no secret that John Ford and Westerns are going together steady. The famous producer-director always makes them lusty and colorful.

Ward Bond plays a peppery Elder of a small group of pioneers who pack their wagon train late in 1879 and head for the fertile San Juan River Valley. They are led by two young horse traders, Harry Carey Jr. and Ben Johnson. Later, they are joined by actors from a stranded medicine show. Then come the killers, led by Charles Kemper. Harry and Ben swing into action.

Pretty Joanne Dru, playing a dancer with the medicine show, looks after the romance. And Alan Mowbray, with same, takes care of the comedy.

Your Reviewer Says: Action-packed pioneer tale.

✓✓ (F) Curtain Call at Cactus Creek (U-I)

DONALD O'CONNOR, the kid who is loaded with talent, is the hard-working star of this Western-backstage-comedy.

Donald is the advance man, prop man, dresser for Vincent Price, as hammy a ham as ever trod the livery stable boards of Cactus Creek and Powder River in 1890. In his broken-down repertory company are Eve Arden, thoroughly delightful as a fading prima donna, and her pretty niece, Gale Storm, who is determined to marry Donald. An ex-ribbon clerk, Donald wants to be a thespian, but he hasn't a Chinaman's chance until Walter Brennan, a famous bank robber with a crush on Eve, joins the company.

Photographed in Technicolor the picture is brisk, gay, and a heap of fun.

Your Reviewer Says: It rates an encore.

✓½ (A) The Capture (RKO)

THERE is no fluffy nonsense about this gutty, emotional drama. The stars are Lew Ayres and Teresa Wright.

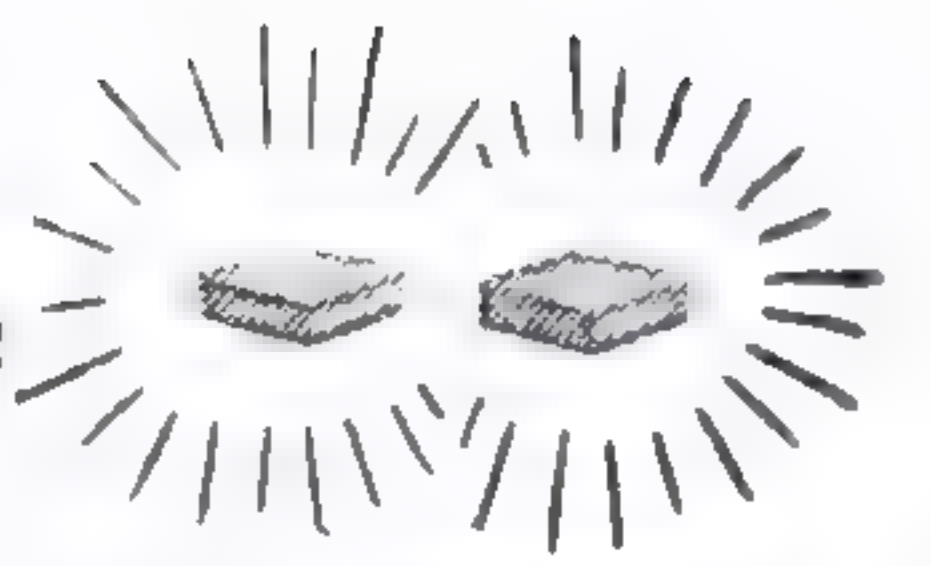
Lew is believable as the oil refinery boss who tracks down and shoots a former oil rigger who answers the description of the bandit who stole the payroll. Later, Lew is not sure he killed the right man. This thought haunts him. Torn by his emotions he seeks out the man's widow, works for her, and against her wishes, they fall in love. Teresa is sympathetic as the widow.

In the supporting case are Victor Jory, Barry Kelley and Jacqueline White.

Your Reviewer Says: Mexicali melodrama.

(Continued on page 28)

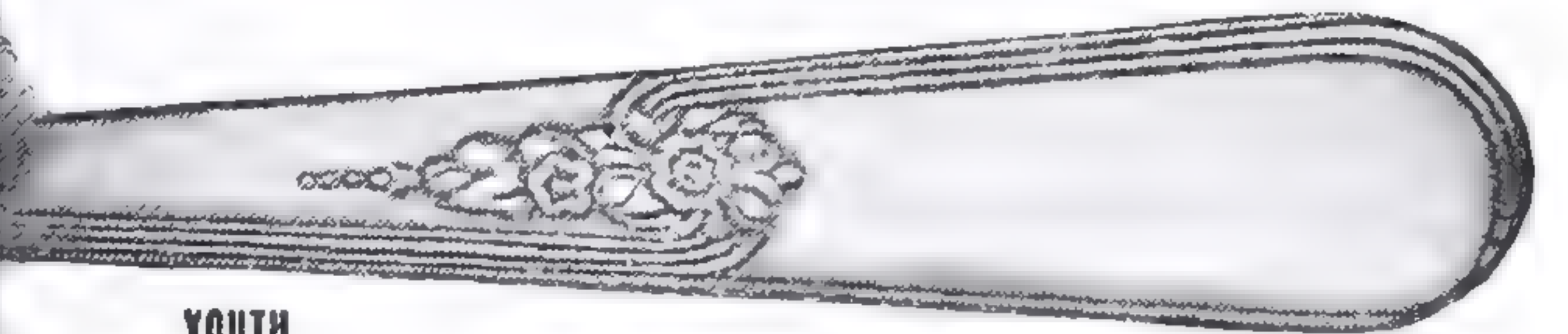
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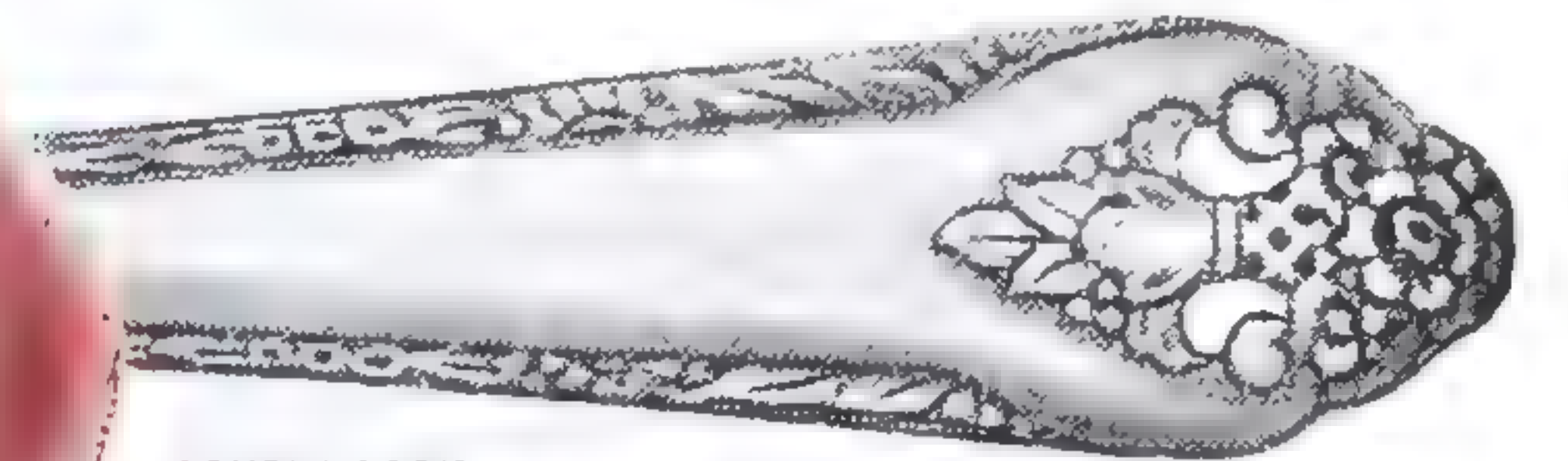
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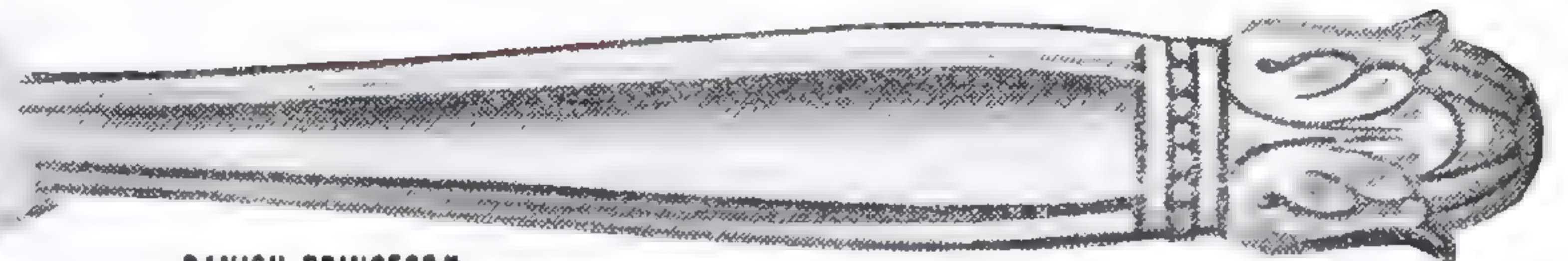
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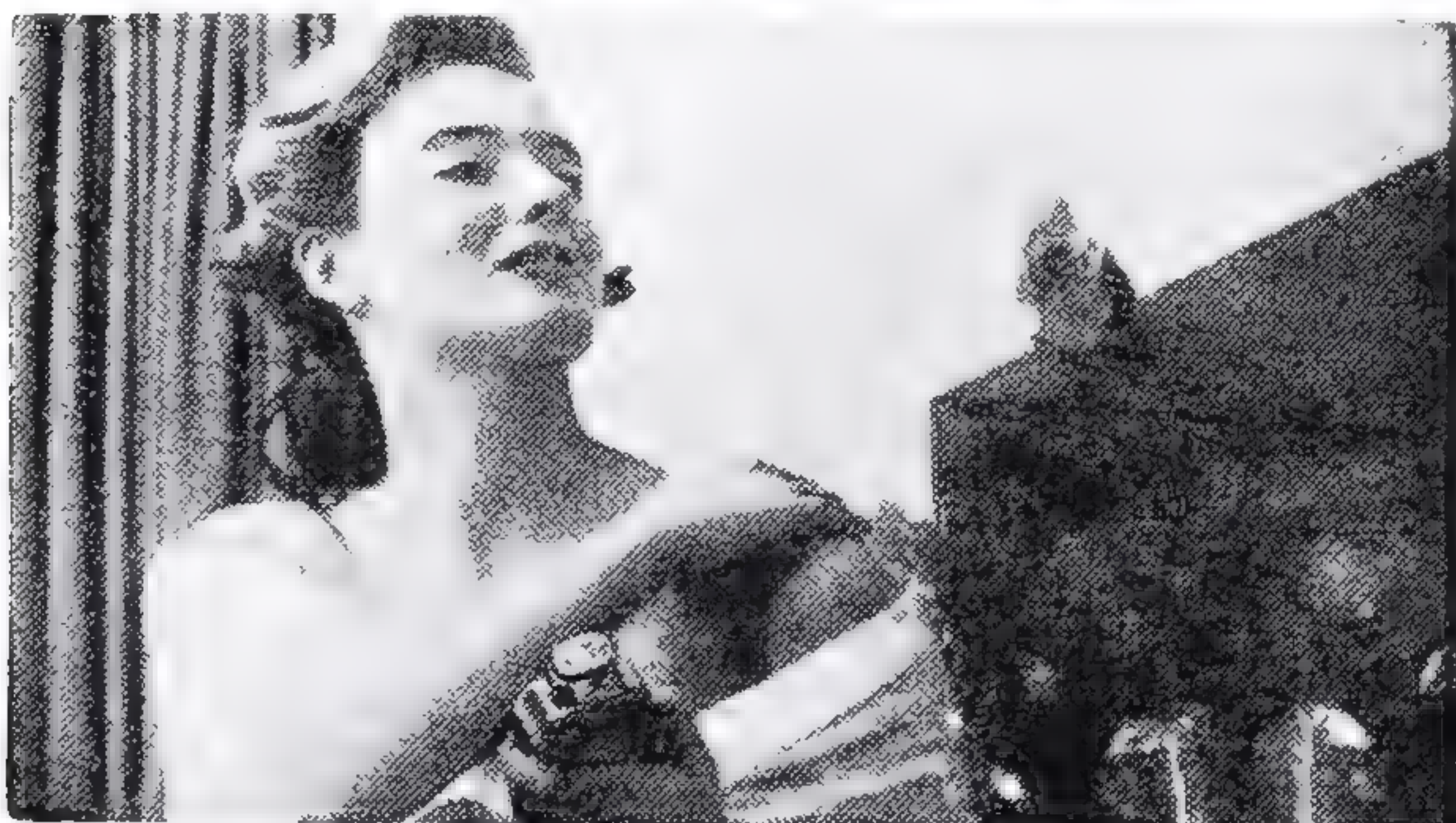
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(Continued from page 26)

✓½ (A) One Way Street (U-I)

JAMES MASON and Marta Toren are the stars of this gangster film which allows Mason to be his old menacing self, that is, until regeneration sets in.

Mason portrays an illegal doctor who is hired by Dan Duryea and his gang of unpleasant mobsters to fix up their wounds, knife and bullet. Marta is Dan's girl, but she has a yen for the smooth, suave little doctor. So it's okay with Marta when the doc outwits the mob and takes off to Mexico with a bag of instruments, a bag of loot and her. On their way to Mexico City the plane makes an emergency landing near the tiny village of Tolutlan, where they are befriended by Basil Ruysdael, a wise and kindly priest.

Marta and Mason begin to regret the old days, and the old ways. In a thrilling climax they return to the States to return the money to Dan, and get married. But the mob is waiting for them.

Your Reviewer Says: If you crave violence.

✓✓ (F) Trigger Jr. (Republic)

ONE of Roy Rogers' most popular films was "The Golden Stallion." This one is guaranteed to equal it in popularity.

Roy takes his Western show to the ranch of a former circus man for winter quartering, and immediately gets involved in running down a crazed killer stallion. This leads to tangling with the crooks responsible for letting loose this four-legged devil as part of a scheme to scare honest ranchers into accepting their "protection." Before Roy has cleared the range there are two mighty death battles between a killer stallion and Trigger and Trigger Jr.

In the supporting cast are Dale Evans, Peter Miles, Grant Withers, Pat Brady.

Your Reviewer Says: Will make you Trigger-happy.

✓ (F) Sierra (U-I)

WANDA HENDRIX and Audie Murphy are the stars of this rather dull Western. They run second to the magnificent Technicolor scenery.

Audie has been hiding out in the High Sierras with his dad, Dean Jagger, for fifteen years. Dean is supposed to have murdered his partner and no one believes he is innocent except his son, and their one friend, mountaineer minstrel Burl Ives. Wanda, a young lady lawyer, gets lost in the mountains and stumbles into their hide-out. Audie is "agin the law" and Wanda complicates his life considerably. Naturally there are the usual horse thieves, fights, jail breaks, sheriff's posse, and happy ending.

Your Reviewer Says: The scenery's pretty.

✓½ (A) Under My Skin (20th Century-Fox)

BASED on Ernest Hemingway's short story, "My Old Man," about a crooked jockey and his adoring son, this picture is action-packed, with an exciting European race track background, and yet, at the same time, is warm and human.

As the unscrupulous jockey, barred from American tracks, John Garfield is perfectly cast. His motherless kid, Orley Lindgren, thinks his old man a hero, and dreams of going back to America. The heat is on John for a couple of shady deals he has pulled, and a powerful racketeer, Luther Adler, demands that he throw the Grand Prix race or else. But John is riding the kid's horse in that race, and he decides not to go along with the fix.

Micheline Puelle, as the French girl who falls in love with John, is extremely good. Playing a night club entertainer, she has a chance to sing several low-voiced, sexy songs.

Your Reviewer Says: Horse racing with a heart-tug.

✓½ (A) The Secret Fury (RKO)

CLAUDETTE COLBERT and Robert Ryan are the stars of this first class thriller which works itself up to a real goose-pimpling climax. Mel Ferrer, who was such a good actor in "Lost Boundaries," proves that he is also a good director and accomplishes some very neat suspense tricks.

Claudette and Robert are on the verge of being married when a strange man interrupts the ceremony by announcing that Claudette is already married. Claudette knows that she isn't, but before they get through with her she is also accused of murder. When she breaks down emotionally she is put away in an insane asylum. Robert starts doing a little detective work on his own. What he discovers will bring on those goose pimples.

In top form in the supporting cast are Jane Cowl, Paul Kelly, Philip Ober, Elizabeth Risdon and Doris Dudley.

Your Reviewer Says: Tantalizes with terror.

✓✓ (F) The Vicious Years (Emerald-Film Classics)

AN American producer, Anson Bond, invades the domain of the Italian Rossellini and De Sica in this drama of a derelict boy's search for a home and love in post-war Italy. Mr. Bond comes off with flying colors.

Tommy Cook gives a fine performance as a street urchin who uses his eyewitness knowledge of a murder, committed by Gar Moore, to force his way into the latter's well-to-do home. The boy's life as a feared interloper in that home, his gradual awakening to long-stifled hunger for understanding and affection, makes for poignant drama.

Eduard Franz plays the head of the house and Sybil Merritt, Anthony Ross and Marjorie Eaton add conviction. So you wanted an off-the-beaten-path picture? Well, this is it.

Your Reviewer Says: Take an extra handkerchief.

Best Pictures of the Month

"Annie Get Your Gun"

"The Reformer and the Redhead"

Best Performances of the Month

Betty Hutton, Howard Keel, J. Carroll Naish in "Annie Get Your Gun"

Donald O'Connor, Walter Brennan in "Curtain Call at Cactus Creek"

June Allyson in "The Reformer and the Redhead"

Robert Walker in "The Skipper Surprised His Wife"

Orley Lindgren in "Under My Skin"

Tommy Cook in "The Vicious Years"

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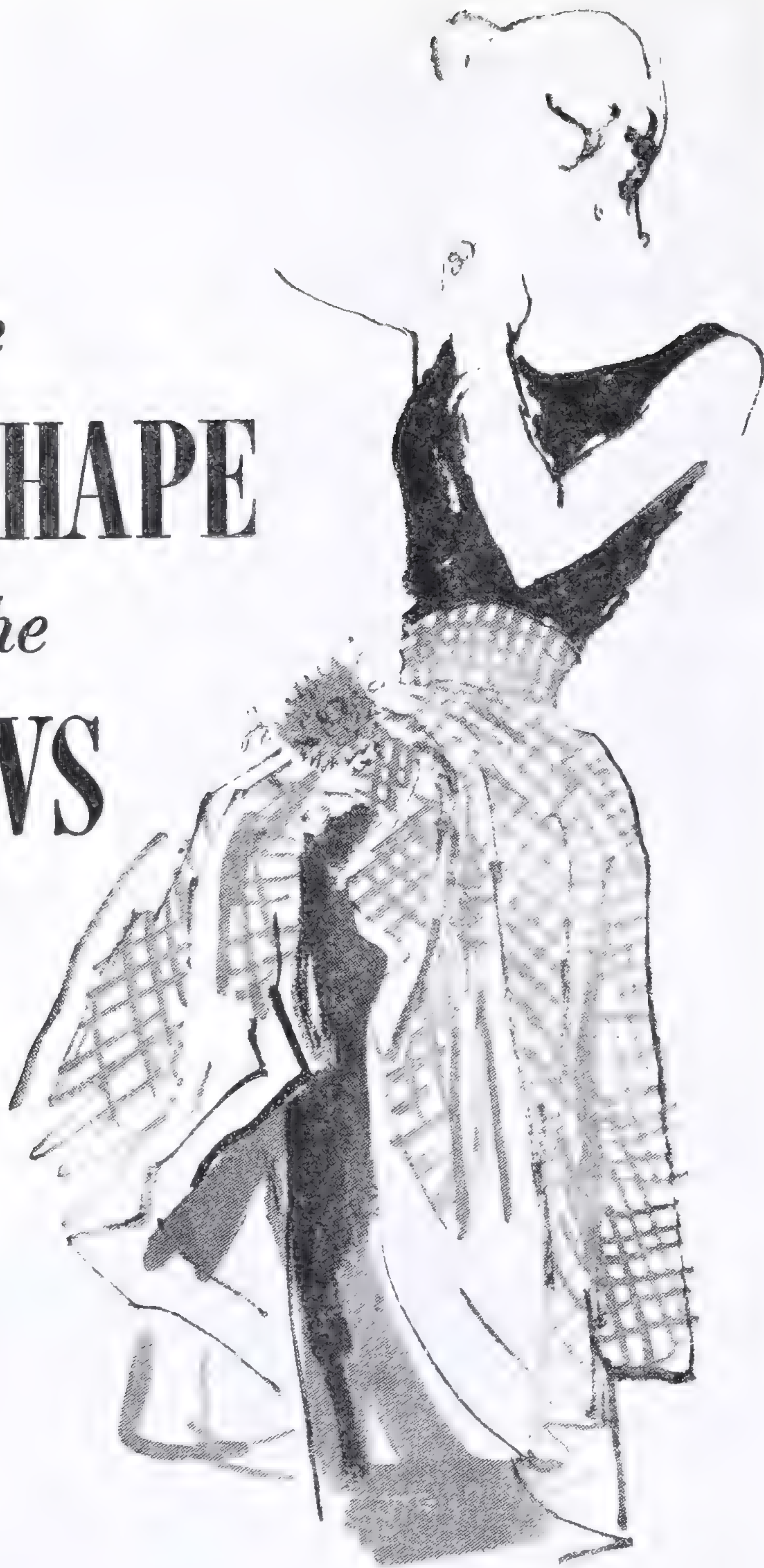


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the
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is the
NEWS



The new-shape overskirt . . . news because of its extravagant draping. Designed with one idea in mind . . . to lend silhouette drama to a little slip-of-a-dress.

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Same number of fine napkins. Same price. Regular, Junior, and Super Modess sizes.

*Only Modess comes
in the new-shape,*

secret-shape box...pre-wrapped!



(F) Comanche Territory (U-I)

IF IT'S Indians you like, this Technicolor film is right down your tepee.

President Andrew Jackson sends *Jim Bowie*, the trail-blazing western pioneer who introduced the famous Bowie knife to the last American frontier, on a mission into Comanche territory to effect a treaty with the Indians. Macdonald Carey plays the rugged *Bowie*. In *Crooked Tongue*, he meets Maureen O'Hara, who is the operator of the town's saloon, and falls in love with her. When they are captured by the Indians he has a chance to show his prowess with his hunting knife.

Pedro de Cordoba is *Quisima*, head man of the Comanches, and Rick Vallin is warrior *Pakanah*, who learns to his sorrow about the Bowie knife.

Your Reviewer Says: Let's play cowboys and Indians.

(F) Jiggs and Maggie out West (Monogram)

THOSE two zany characters of the comics *Jiggs and Maggie*, portrayed on the screen by Joe Yule and Renie Riano, find themselves in some funny situations when they go to the ghost town of *Gower Gulch* to claim mining property they have inherited.

Right away, of course, there's a lot of a-feudin' and a-fussin' with rival claimants, headed by Jim Bannon and Riley Hill. But as soon as Riley lays eyes on Renie's beautiful daughter, June Harrison, he stops pressing his claim and starts pressing his suit, romance that is.

Your Reviewer Says: Comic-strip cut-up.

Casts of Current Pictures

ANNIE GET YOUR GUN—M-G-M: *Annie Oakley*, Betty Hutton; *Frank Butler*, Howard Keel; *Buffalo Bill*, Louis Calhern; *Pawnee Bill*, Edward Arnold; *Charlie Davenport*, Keenan Wynn; *Sitting Bull*, J. Carroll Naish; *Foster Wilson*, Clinton Sundberg; *Dolly Tate*, Benay Venuta.

BIG HANGOVER, THE—M-G-M: *David Maldon*, Van Johnson; *Mary Belney*, Elizabeth Taylor; *Carl Belcap*, Leon Ames; *Mariha Belney*, Fay Holden; *John Belney*, Percy Waram; *Kate Mahoney*, Selena Royle; *Charles Parkford*, Gene Lockhart; *Uncle Fred Mahoney*, Edgar Buchanan.

BIG LIFT, THE—20th Century-Fox: *Danny MacCullough*, Montgomery Clift; *Hank*, Paul Douglas; *Frederica*, Cornell Borchers; *Gerda*, Bruni Löbel; *Stieber*, O. E. Hasse; *Private*, Danny Davenport; and members of the U. S. Air Force in Berlin.

CAPTURE, THE—RKO: *Vanner*, Lew Ayres; *Ellen*, Teresa Wright; *Father Gomez*, Victor Jory; *Tevlin*, Edwin Rand; *Luana*, Jacqueline White; *Mike*, Jimmy Hunt; *Mahoney*, Barry Kelley; *Carlos*, Duncan Renaldo; *Tobin*, William Bakewell; *Thin Man*, Milton Parsons; *Juan*, Frank Matts; *Valdez*, Felipe Turich.

COMANCHE TERRITORY—U-I: *Jim Bowie*, Macdonald Carey; *Katie Howard*, Maureen O'Hara; *Daniel Seeger*, Will Geer; *Quisima*, Pedro de Cordoba; *Stacey Howard*, Charles Drake; *Boozey*, Parley Baer; *Joe Walsh*, Ian MacDonald; *Pakanah*, Rick Vallin; *Henchman*, James Best; *Henchman*, Glenn Strange.

CURTAIN CALL AT CACTUS CREEK—U-I: *Edward Timmons*, Donald O'Connor; *Julie Martin*, Gale Storm; *Rimrock*, Walter Brennan; *Lily Martin*, Eve Arden; *Tracy Holland*, Vincent Price; *Ralph*, Chick Chandler; *Jake*, Joe Sawyer; *Yellowstone*, Rex Lease; *Pecos*, George Lewis; *Marshal Clay*, Harry Shannon.

JIGGS AND MAGGIE OUT WEST—Monogram: *Jiggs*, Joe Yule; *Maggie*, Renie Riano; *George McManus*, George McManus; *Dinty Moore*, Tim Ryan; *Snake Bite*, Jim Bannon; *Bob Carter*, Riley Hill; *Dugan*, Pat Goldin; *Nora*, June Harrison; *"Bomber"*, Henry Kulkowich; *Cyclone*, Terry McGinnis.

ONE WAY STREET—U-I: *Doc Matson*, James Mason; *Laura*, Marta Toren; *Wheeler*, Dan Duryea; *Ollie*, William Conrad; *Grieder*, King Donovan; *Arnie*, Jack Elam; *Hank Torres*, Tito Renaldo; *Father Moreno*, Basil Ruysdael; *Francisco Morales*, Rodolfo Acosta; *Antonio Morales*, Margarito Luna; *Capt. Rodriguez*, George Lewis; *Catalina*, Emma Roldan; *Santiago*, Robert Espinoza; *Blas*, Jose Dominguez; *Juanita*, Julia Montoya.

OUTRIDERS, THE—M-G-M: Will Owen, Joel McCrea; Mrs. Gort, Arlene Dahl; Jesse Wallace, Barry Sullivan; Roy Gort, Claude Jarman Jr.; Don Antonio, Ramon Novarro; Clint Priest, James Whitmore; Keeley, Jeff Corey; Bye, Ted de Corsia; Father Damesco, Martin Garralaga.

PLEASE BELIEVE ME—M-G-M: Alison Kirbe, Deborah Kerr; Terence Keath, Robert Walker; Matthew Kinston, Mark Stevens; Jeremy Taylor, Peter Lawford; Vincent Maran, James Whitmore; Lucky Reilly, J. Carrol Naish; Mrs. Milwright, Spring Byington; Sylvia Rumley, Carol Savage; Beryl Robinson, Drue Mallory; Lily Milwright, Bridget Carr.

REFORMER AND THE REDHEAD, THE—M-G-M: Kathy Maguire, June Allyson; Andrew Hale, Dick Powell; Arthur Maxwell, David Wayne; Tim Harvey, Robert Keith; Dr. Maguire, Cecil Kellaway; Commodore Parker, Ray Collins; Leon, Marvin Kaplan; Lily Parker, Kathleen Freeman.

ROCK ISLAND TRAIL—Republic: Reed Loomis, Forrest Tucker; Constance Strong, Adele Mara; Aleeta, Adrian Booth; Kirby Morrow, Bruce Cabot; Hogger, Chill Wills; Annabelle, Barbra Fuller; David Strong, Grant Withers; Abe Lincoln, Jeff Corey; Barnes, Roy Barcroft; Maj., Pierre Watkin; Annette, Valentine Perkins; Stinky, Jimmy Hunt; Saloon Keeper, Olin Howlin; Mayor, Sam Flint; Maj. Porter, John Holland; Mrs. McCoy, Kate Drain Lawson; Conductor, Dick Elliott; Sen. Wells, Emory Parnell; Lakin, Billy Wilkerson.

SECRET FURY, THE—RKO: Ellen, Claudette Colbert; David, Robert Ryan; Aunt Clara, Jane Cowl; Eric Lowell, Paul Kelly; Kent, Philip Ober; Dr. Twining, Elisabeth Risdon; Pearl, Doris Dudley; Lucian Randall, Dave Barbour; Leah, Vivian Vance.

SIERRA—U-I: Riley Martin, Wanda Hendrix; Ring Hassard, Audie Murphy; Lonesome, Burl Ives; Jeff Hassard, Dean Jagger; Brent Coulter, Anthony Curtis; Susan Martin, Elizabeth Risdon; Duke Lefferty, Elliott Reed; Big Matt Rangone, Richard Rober; Judge Prentiss, Erskine Santord; Sam Coulter, Houseley Stevenson; Jed Coulter, John Doucette; Doc Robbins, Griff Barnett; Sheriff Knudsen, Roy Roberts; Hogan, Gregg Martell; Mrs. Jonas, Sara Allgood.

SKIPPER SURPRISED HIS WIFE, THE—M-G-M: Commander Wm. Lattimer, Robert Walker; Daphne Lattimer, Joan Leslie; Admiral Homer Thorndyke, Edward Arnold; Agnes Thorndyke, Spring Byington; Dr. Philip Abbott, Leon Ames; Rita Rossini, Jan Sterling; Joe Rossini, Anthony Ross; Tommy Lattimer, Tommy Myers; Davey Lattimer, Rudy Lee.

TRIGGER JR.—Republic: Roy Rogers, Roy Rogers; Trigger, Himself; Kay Harkrider, Dale Evans; Biffle, Pat Brady; Splinters, Gordon Jones; Monty Manson, Grant Withers; Larry, Peter Miles; Col. Harkrider, George Cleveland; Sheriff Pettigrew, Frank Fenton; Doc. Brown, I. Stanford Jolley; Rancher Wilkins, Stanley Andrews; Raynor Lehr Circus; Foy Willing and The Riders of The Purple Sage.

UNDER MY SKIN—20th Century-Fox: Dan Butler, John Garfield; Paule Monet, Micheline Prele; Louis Bork, Luther Adler; Joe, Orley Lindgren; George Gardner, Noel Drayton; Maurice, A. A. Merola; Rico, Ott George; Max, Paul Bryar; Henriette, Ann Codee; Bartender, Steve Geray; Rigoli, Joseph Warfield; Doctor, Eugene Borden; Nurse, Loulette Sablon; Detective, Alphonse Martell; Hotel Clerk, Ernesto Morelli; Express Man, Jen Del Val; Attendant, Hans Herbert; Flower Woman, Esther Zeitlin; Doorman, Maurice Brierre; Barman, Gordon Clark; Official, Frank Arnold; American Mother, Elizabeth Flournoy; Italian Officer, Mario Siletti; Porter, Guy Zanette; Gendarme, Andre Charise; Drake, Harry Martin.

VICIOUS YEARS, THE—Emerald-Film Classics: Mario, Tommy Cook; Dina, Sybil Merritt; Emilio, Eduard Franz; Luca, Gar Moore; Spezia, Anthony Ross; Zia Lola, Marjorie Eaton; Tino, Rusty Tamblyn; Giulia, Eve Miller; Matteo, Lester Sharpe; Giorgio, John Doucette; Leopoldi, Crane Whitley; Waiter, Paul Gardini; Doctor, Carlo Tricoli; Schoolboy, James Lombardo; Innkeeper, Ida Smeraldo; Fisherman, Nick Thompson.

WAGON MASTER—Argosy-RKO: Travis Blue, Ben Johnson; Sandy Owens, Harry Carey Jr.; Jonathan Wiggs, Ward Bond; Denver, Joanne Dru; Uncle Shiloh, Charles Kemper; Dr. Locksley Hall, Alan Mowbray; Sister Ledyard, Jane Darwell; Adam Perkins, Russell Simpson; Florie, Ruth Clifford; Prudence Perkins, Kathleen O'Malley; Mr. Peachtree, Francis Ford; Sam Jackson, Don Summers; The Marshal, Cliff Lyons; Uncle Shiloh's Boys, Fred Libby, Mickey Simpson, Hank Worden, James Arness.

WHITE TOWER, THE—RKO: Martin Ordway, Glenn Ford; Carla Alten, Valli; Paul Delambre, Claude Rains; Andreas Benner, Oscar Homolka; Nicholas Radcliffe, Sir Cedric Hardwicke; Siegfried Hein, Lloyd Bridges; Frau Benner, Lotte Stein; Astrid Delambre, June Clayworth; Herr Knubel, Fred Essler; Frau Knubel, Edit Angold.

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New, Improved Shasta doesn't destroy precious, natural oils your hair must have to be naturally soft, shiny, healthy



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NEW, IMPROVED

Shasta BEAUTY CREAM Shampoo

Doesn't Rob Hair of Natural Oils

Have **YOU** ever been Jilted?

(SEE PAGE 73)

Paid Notice

When Tomahawk and Carbine Split the West Asunder...
THESE THREE STOOD ALONE IN GLORY!

The fate of the great Southwest lay in their hands, for this was the hour of decision in the last and deadliest of the Indian Wars...A story true as the arrow's aim, powerful as the love that wed a white man to an Indian girl.



James
STEWART
 in

**BROKEN
 ARROW**
 Color by **TECHNICOLOR**

20th
 CENTURY-FOX

with
JEFF CHANDLER · DEBRA PAGET

Directed by **DELMER DAVES** · Produced by **JULIAN BLAUSTEIN** · Screen Play by Michael Blankfort · Based on the Novel "Blood Brother" by Elliott Arnold



James Stewart
 as Tom Jeffords
 ...who dared the red man's vengeance—the white man's scorn.

Debra Paget
 as Sonseeahray
 ...whose soft lips answered a white man's search for love.



Jeff Chandler
 as Cochise
 ...most blood-thirsty of Apaches, who took a white man for his "blood brother."

Joyce MacKenzie
 as Terry Wilson
 ...she waited alone in Tucson, and lost—to an Indian girl.



June is for romance



HOLLYWOOD'S gone on a romance bender that's a beaut. Maybe Liz Taylor began it all by deciding to become the year's most beautiful bride, or maybe it's just virus *Cupid* in a worse epidemic than usual for this time of the year.

Photoplay, itself, has succumbed. Beginning with the bridal cover of Liz, the editors have outdone themselves in stories and pictures romantic. Dash a little Chanel # 5 behind your ears and take a quick skim through. Smell those orange blossoms?

Not even cynic Cal York escaped. Inspired, Cal took a day off from "Inside Stuff" and listed the current couples making with dreams. Then decided to have some fun and after each twosome stated his prediction, true love or false start. The editors want you to share the fun and herewith print Cal's dope sheet on *Cupid*.

"Joan Caulfield and Frank Ross: Marriage definitely (last obstacle—final settlement of his divorce from Jean Arthur).

Betty Hutton and Robert Sterling: 40 to 1 shot.

Doris Day and Marty Melcher: A cinch to be hearing *Lohengrin*.

Ginger Rogers and Greg Bautzer: Yes, if you're in a gambling mood. Cal says *maybe*, at best.

Janet Leigh and Arthur Loew Jr.: Chances good.

Ava Gardner and Frank Sinatra: Not in Cal's book.

Kirk Douglas and Irene Wrightsman: Not enough dates to show true form.

Shelley Winters and Farley Granger: Nope.

Howard Duff and Marta Toren: Give it another thirty days at most.

Bob Stack and Evelyn Keyes: Bob will still be eligible same time, same station next year.

Errol Flynn and Princess Ghika: Errol's the marrying kind."

Now pardon your editors while they make sure that the wedding of press and type is a happy one.

Fred Sammis



It's time that Monty Clift gave up his pose

I call it



When Bergman got the idea Hollywood was wrong for her, she was headed for trouble

IN Hollywood, recently, if you mentioned Ava Gardner and Frankie Sinatra in the same romantic breath you were made to feel as if you, not Ava and Frankie, had acted in bad taste.

The film colony is as defensive as it should be about the headlines that have been splashed across the press of the world during the last twelve months . . . Robert Mitchum . . . Margaret O'Brien . . . Rita Hayworth . . . Shirley Temple . . . Ingrid Bergman . . . Gardner and Sinatra. . .

And they *should* be defensive. The studios train the young men and women they sign to contracts for their work in the studios. But that is all. They give them no training whatsoever for the social responsibility, the temptations and the spotlighted existence they inevitably must know. Which leads me to marvel that more stars don't come croppers. Which leads me to wonder how well I would have conducted myself if, at Ava Gardner's age, say, (*Continued on page 100*)



Had Robert Mitchum been schooled in his responsibilities as a star he never would have made the mistake that nearly cost him his career

Hollywood has headline jitters. With
reason. This famous woman suggests a simple way for
the studios to save the stars from themselves

Scandalous!

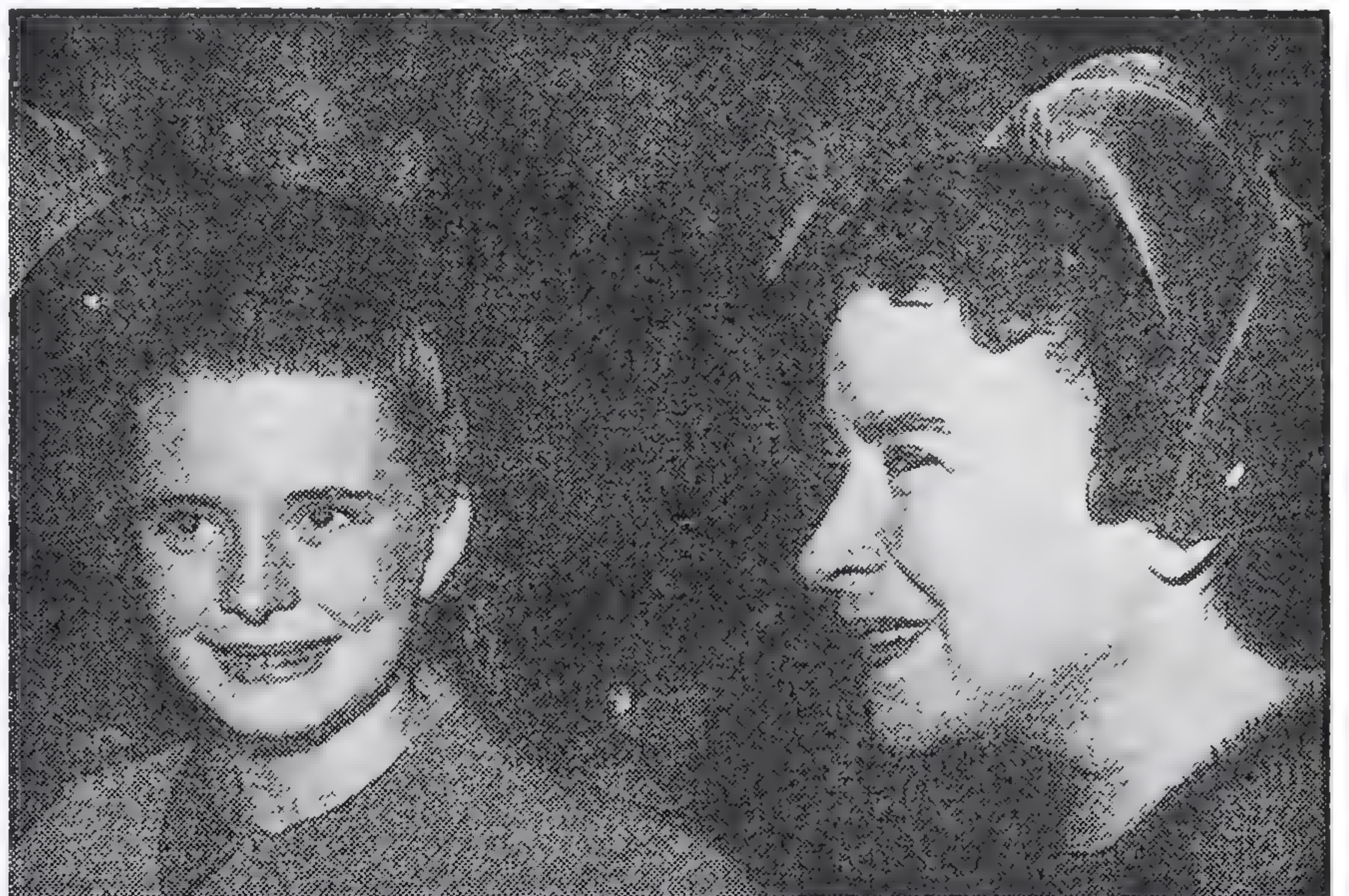
by *Elsa Maxwell*



Mention Frank Sinatra and Ava Gardner and Hollywood frowns with displeasure. A 1949 candid shot of them with Marilyn Maxwell and Shelley Winters at Hollywood charity baseball game



Shirley Temple's divorce from John Agar was startling—but not as startling as the testimony she gave in court



Margaret O'Brien's acting rated public applause—until she made that headline play at her mother's wedding



Cover Girl



ong for a Bride

O Love is breathtakingly fair
Along the contour of her hair;
And Love has yet a fairer prize
Within the lustre of her eyes.
In miracles of fire-blown ashes
Love stirs upon her inky lashes;
Upon the wonder of her lips,
Her neck, her shoulders, finger tips.

To this her wedding day belong
A special wish, a special song
Of her enchantment and her laughter,
In this bright hour and ever after,
Her strength, her eagerness of heart
Which Love proclaims and sets apart.
O, may they follow on life's quest
With all that's beautiful and best!

CATHERINE HAYDON JACOBS



ELIZABETH TAYLOR
CONRAD HILTON JR.
Young enchantment: Liz
and Nick pose for a
honeymoon portrait.
Apger



1942: Elizabeth, as you first saw her, with Nigel Bruce in "Lassie Come Home"



1944: Unforgettable as the young mistress of "The Pi" in the film "National Velvet"



1946: Her idea of glamour when she was longing to be grown up



Elizabeth's

AT FIVE o'clock on Saturday, the sixth of May, just before the spring day slipped quietly into dusk, Elizabeth Taylor walked down the aisle of the Church of the Good Shepherd in Beverly Hills on the arm of her father, Francis Taylor, to marry Conrad Nicholson Hilton Jr. in a beautiful and solemn Catholic ceremony!

Liz wore a white satin gown trimmed with white seed pearls. And a long tulle veil hung over her blue-black hair. Her studio, M-G-M, gave her the wedding gown, a creation of Helen Rose, head studio designer.

Her maid of honor was Ann Westmore, daughter of Wally of the famed House of Westmore, with whom Elizabeth grew up. Ann wore pale green taffeta and carried lilies and daffodils. The bridesmaids, Jane Powell, Marjorie Dillon, Barbara Thompson, and Mrs. Baron Hilton (wife of Nicky's brother), wore yellow taffeta, thus carrying out the young spring motif.

"I want my wedding to be gay," Elizabeth told me.

Nicky's brother Baron was the best man and the ushers (Continued on page 103)



1950: Liz, engaged, quietly held her own with Hollywood beauties like Ann Miller and Arlene Dahl



Liz's mother and Nick's father cut in on the newly-weds—but it's all in fun on the dance floor



Love Story

BY LOUELLA O. PARSONS

A reporter who has known Liz most of her short,
exciting life asks the questions you want to know and gives the answers
that came straight from Liz's eighteen-year-old heart

A Hollywood dress rehearsal

for the romantic time ahead

when you make that permanent

date with the man you love

FOR a bride: A wedding gown, worn by Janet Leigh, of ice-pink satin, with demure high neck, romantic skirt-train. Lace coronet is embroidered in rhinestones. Bouquet is symphony of pink and white. For bedtime beauty, Ava Gardner's peignoir of beige nylon net with pink satin yoke appliqued with lilies of the valley, worn over beige halter-neck crepe gown. For starlit evenings, the dress Jane Wyman wore at Photoplay's Gold Medal dinner. Sprays of pink organza roses, pink linen dogwood blossoms follow the graceful lines of the seven-layered skirt of pink organza over white. For play times, Jeanne Crain's white linen shorts and bra banded in red, topped with a pert red capelet. For sightseeing, Pat Neal's putty-colored flannel dress, with peg-top skirt, the bolero in a shadow plaid of red and tan. To this trousseau add one happy bridegroom—and have a perfect honeymoon.

here comes the Bride



**JUNE IS FOR
ROMANCE**

Pat Neal of "Bright Leaf," in dress and bolero ensemble designed by Milo Anderson; Jeanne Crain of "Cheaper by the Dozen," in playsuit by Fay Foster; Jane Wyman of "The Glass Menagerie," in evening dress designed by Milo Anderson; Ava Gardner of "East Side, West Side," in Juel Park's negligee; Janet Leigh of "Jet Pilot," in wedding gown designed by Howard Shoup. Bouquet by Stanley Madeiros. Photographers: Six, Powolny, Fink, Smith, Apger and Ornitz



HOW JUNE



"People . . . are likely to pity themselves," says June. Once, June's apartment held too many memories. Now the sense of John's presence brings comfort. She's in "The Daughter of Rosie O'Grady"



June Haver will not enter a convent.

Nor will she marry her good friend

Joe Campbell. In the six months since

Dr. John Duzik died, she has found

other ways to ease her loss

OVERCAME HEARTACHE

by
Ida
Zeitlin



Two days after John's death, June picked up a book about golfing—and found a message

JUNE found the card two days after John died, in a book about golfing. Memory slipped back to the sunny day long ago when he'd seen her off on a plane to New York. He'd brought her an orchid which she'd pinned to her coat, and the book. As she picked it up now, it fell open and there lay the card:

"To June, a sweet swinger. Keep swinging."

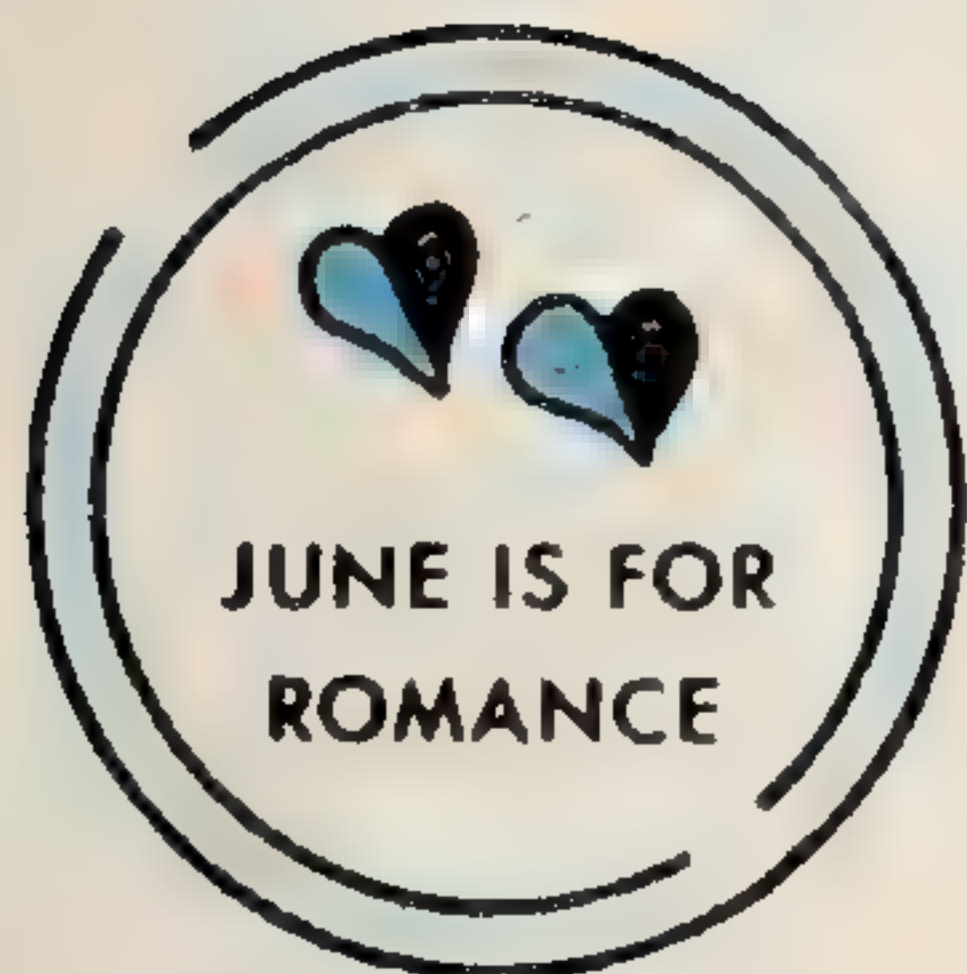
Her breath caught. This was what John would have said, had he been here. This was like a little miracle. Else why should her hands have fallen on just this book, and why should the card have lain there untouched through the years? To June, it was a message from John

as clearly as though he'd spoken. She took the card, and folded it between the pages of her prayerbook.

Sorrow comes to us all. For a girl so young, June's had her goodly share. Yet she's been granted a faith so pure and singlehearted that sorrow has come hand-in-hand with the courage to meet life on its own terms.

"When people lose someone they love," she says quietly, "they're likely to pity themselves. Why did this have to happen, they ask. You're not supposed to ask why. Someday that question will be answered, but not here and now. Here and now you've got to (Continued on page 91)





Joan, at a dinner party with Jerry Paris and Sidney Skolsky (back to camera), says, "Maybe I'm a prude"

Me... And Boys

by Joan Evans

"Some of us are afraid of sex but most of us are more afraid of being called 'different'." The things this young star says about the problems of the teens are as unusual as she is

WIE TEEN-AGERS, if you believe what a lot of grown-ups keep telling us in newspapers and magazines, are a miserable lot, struggling to grow up, worried about how to be "popular," how to "rate with the gang," how far to "go" with the opposite sex. Generally, let's face it, we're supposed to be in "Big Trouble." Until a few weeks ago, I didn't believe a word of it. Not that I didn't have problems.

To be just fifteen and launched on a very exciting career is a wonderful thing, but it makes for complications, too.

For instance, I'm still of legal school age, and must keep up with a standard high school course whether I'm working in a picture or not. This means three hours with my tutor every day, on top of acting lessons, (Continued on page 75)

HOLLYWOOD'S GREATEST

LOVE STORY

BY RUTH WATERBURY





It began with a blind
date and almost ended
with a red-headed tantrum.
Can you guess whose story
this is—before you come
to the happy ending?

IT was a day in late May in Southern California, and whisper this gently so that the Chamber of Commerce won't hear you, but May days in this boastful neck of the woods are more apt than not to be perfectly horrible.

This particular May day in 1937 was horrible and then some. A woolly fog that dripped off the trees and shrouded out the hills hung tight to the ground. It was as chilly as a banker's smile and the handsome man, driving down Hollywood Boulevard in his opulent car, felt it was a day that exactly matched his mood.

He despised himself for being in such a mood. Because he was intelligent, he knew that he had everything a man could desire, with one exception. He had health and he had wealth. He owned a beautiful ranch and a magnificent yacht. He had a town house and a beach house and a mountain lodge. He had fame and he worked almost as much as he wanted to.

The exception was that little thing that plagues all romantics. He wasn't in love. The evidence lay in the divorce records that he was a failure at love. On screen and off, he typified what is known as a "man's man." He loved outdoor life, hunting, fishing, riding. When he chose, he could drink any man he had ever met under the table and still be able to drive home safely. Everyone called him a great sport, a fine mixer. But, in his secret heart, he knew anything he ever did, whether it was merely drinking a cup of coffee or extravagantly taking his yacht to some distant island, was meaningless unless he shared the experience with a girl. A beautiful, exciting girl.

"Hi, boy, how about a drink?"

His manager's voice, calling from curbside, shook Bill from his uncomfortable reverie. "That's the best offer I've had all day," he called back. "Meet (*Continued on page 86*)



Gloria (with director Billy Wilder) loaned Paramount the dozens of old paintings and photographs of herself used in this film

PHOTOPLAY SNEAK PREVIEWS

"SUNSET BOULEVARD"

Hollywood tells this one on itself, with Gloria Swanson as the forgotten star she never became

IN "SUNSET BOULEVARD" the Brackett and Wilder team use Hollywood's studios, pools and boulevards for its stage. Its stars, directors and producers are their characters.

Gloria Swanson, who returns to the screen after a nine years' absence, plays a great star of the silent screen who lives completely in her past. Hollywood is toasting Gloria's comeback. Her company did, too, when the picture was shooting. She helped Edith Head design her leopard-skin sarong. And when Bill Holden rebelled at spending hours with a dance instructor, she taught him the tango in three minutes. She presented one problem. She admits to being fifty-one, but had to be "grayed" so she wouldn't photograph thirty-five.



Norma (Gloria Swanson) meets struggling writer *Joe Gillis* (William Holden), hires him to prepare the script for her anticipated screen comeback and insists he be her house guest



Tormented by *Norma's* jealousy, *Joe* leaves her house. At New Year's Eve party, he's attracted to *Betty Schaefer* (Nancy Olson). *Norma's* attempt at suicide brings him back



Misinterpreting a phone message, *Norma* goes to Cecil B. De Mille, certain he wants to direct her in comeback. De Mille can't bring himself to tell her he only wanted to rent her old car



Norma, discovering *Joe* loves *Betty*, calls her, suggests she find out how *Joe* lives. *Joe*, overhearing, asks *Betty* to the house, denounce himself, and then turns on *Norma*



The next morning *Joe's* body is found in swimming pool; *Norma's* mind is gone. Only through butler (Erich Von Stroheim) do police fit together the pieces, close the case

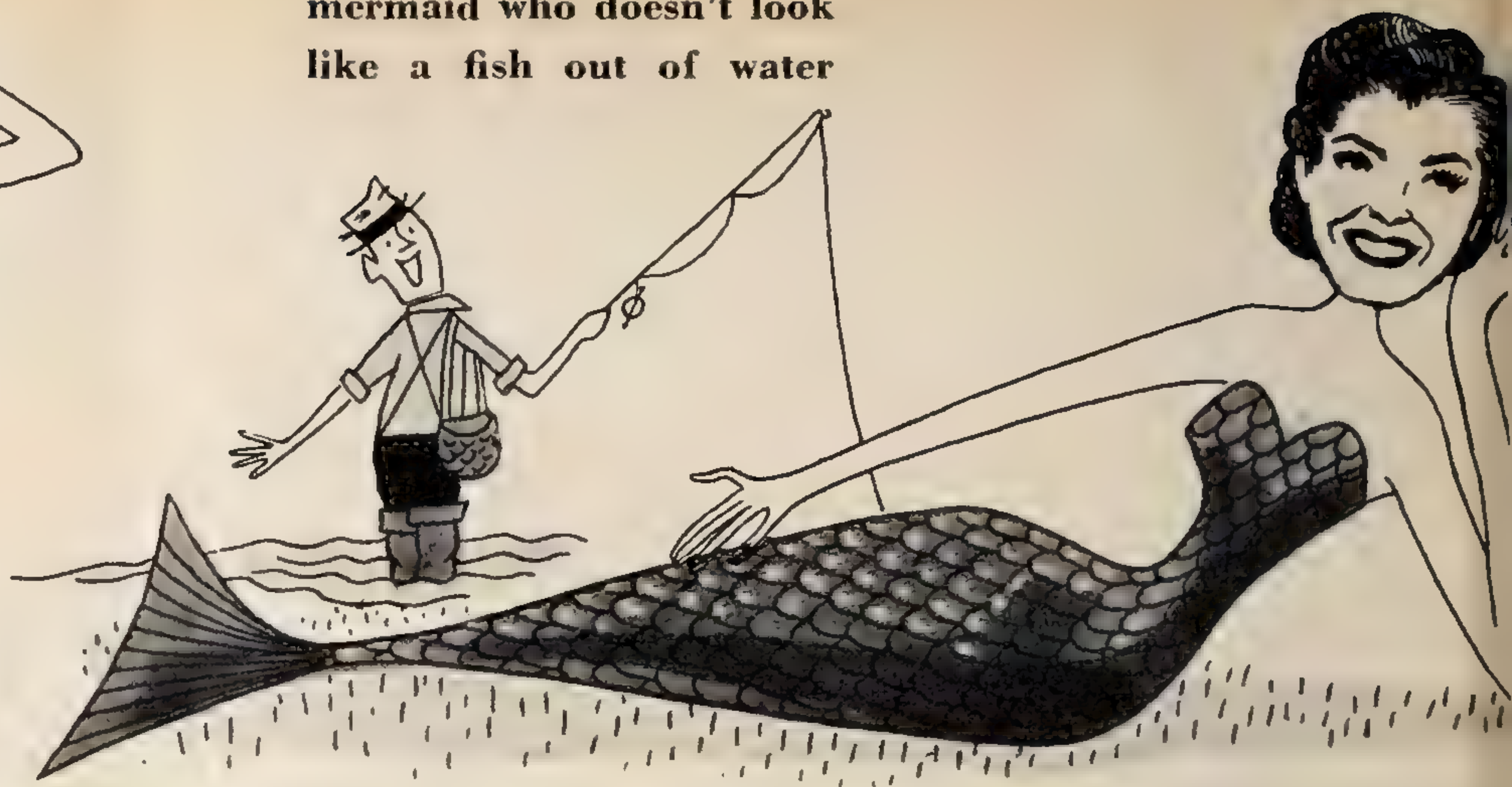


When Kirk Douglas blows his
horn—Betty Grable blows



Van Johnson's enthusiasm for Joan
Crawford can't bear repeating
drawings by Doty

Esther Williams is one
mermaid who doesn't look
like a fish out of water



That's Hollywood For You

by *Sidney Skolsky*

That man is here again. What does

it matter if he shatters a few illusions—

he pays off double in laughs



Looking relaxed on the set is a Bing Crosby act that pays off with profit

I DON'T KNOW a movie actress who is both sexy and flat-chested. At least, not when the wardrobe department gets finished with her. Jane Russell, Lana Turner and Denise Darcel are the foremost examples that prove you can't improve on nature . . . Van Johnson means well, but he should quit being awed by movie stars and it's time he resigned from the Joan Crawford Fan Club . . . I think "Stromboli" is the classic proof that "the picture's the thing," for no picture ever received more publicity. But the public didn't flock to it as expected because it's a dull dish . . . Vera-Ellen, after her dances in "On the Town," became my favorite female hoofer. She can dance for me whenever she wants to . . . The movies are a fake! Kirk Douglas can't toot a horn well enough to get Betty Grable's attention. Yet the movies did force Larry Parks to become a singer, although he has yet to sing on the screen. He makes records with Betty Garrett, the wife . . . Marie Wilson was telling her husband Allan Nixon about a party he had missed. "It was just wonderful," she said. "Everybody in the room was there!"

* * *

I hope I'm not busting any illusions, but Vic Damone's name is almost as new as his nose. His real name is Farinola . . . Cary Grant, I'll have you know, goes on movie jags. He and Betsy Drake often settle down in the living room at five in the afternoon and keep running pictures until one o'clock in the morning. Food is served to them during the session. Cary swears he never has a celluloid hangover . . . I'll admit that Elizabeth Taylor is gorgeous, breath-taking, a genuine beauty and anything else superlative you have to say about her looks. But to me, Linda Darnell is sexier. If that be treason, make the most of it . . . Fred Allen gets more cynical than usual when visiting movietown. Recently, he defined an associate producer as the only guy who will associate with a producer . . . I can't think of an actress who is more actressy off the (Continued on page 88)



Ann Sheridan as a lady cab driver could silence even a seagoing parrot



That elusive Oscar keeps Greg Peck humming "I'm always chasing rainbows"

THE CROSBY MYTH

BY BOB THOMAS

It's time to explode a few truths about Bing.

Here's a story that gets closer to the

crooner than any you've read yet



Once a year, Gary, Phillip, Lindsay and Dennis appear with Bing on the radio. This year, Gary proved a budding crooner

SCENE ONE: The set of "Riding High." Bing Crosby, who has just finished a movie shot, walks past a reporter who has been waiting for him.

"Hi, Bing," hails the reporter. "What are you doing this summer?"

"Not much," answers Crosby coldly and, without another word, he walks away.

Scene two: The set of "Mr. Music" several months later. Crosby, on the sidelines, is greeted by the same reporter.

"Hi, Bing."

"Hi! Nice to see you again!" The crooner then answers many questions about his sons, his pictures and his future plans, completely charming the reporter.

Reporters have good reasons for returning a second time in spite of any brush-off. 1. Crosby, still the top man in Hollywood, cannot be ignored; 2. They have learned to expect his unorthodox behavior.

Anyone who has observed Bing at close range for any length of time can see why he reaps so much bad publicity. There is, generally, a mistaken notion of what the man is really like. Too many people, identifying Bing with the characters he plays, think of him as a gay, (Continued on page 95)

Bing Crosby, star
of "Mr. Music"

Fink





Mary Lou Van Ness, secretary to Paramount stars, was showered with gifts from the Alan Ladds, Crosby and others. Left, Paramount hairdresser Nellie Manley, Mary, Liz Scott, Diana Lynn, Marjorie and Mrs. George Volk, relatives of the groom

SHOWERES . . .

followed by a wedding

by Kay Mulvey

Mary Lou Van Ness's engagement was the signal for her star bosses to begin a series of surprises that ended with the honeymoon



Hostesses Diana and Liz prepare the punch. Diana gave Mary two sets of pink sheets and pillowcases—Liz, a lovely seascape



Highlight of the buffet supper table was the centerpiece designed by Diana and Liz—a stage set with tiny actors

ONE of the loveliest showers in Hollywood, this spring, was given by Diana Lynn and Lizabeth Scott for their good friend and secretary Mary Lou Van Ness. Mary Lou has a Hollywood dream job. She's secretary to all the stars at Paramount—they call her "Miss Indispensable."

Her office, a dressing-room apartment just like a star's, is situated between the dressing rooms of Bing Crosby and Betty Hutton. One of Mary Lou's duties is to know, at *all* times, exactly where every actor on the lot can be located. She must know, too, when they have wardrobe fittings, any changes that have been made in their scripts, when their next picture starts, their anniversaries, the audience reaction at a sneak preview . . . she even shops for the stars.

Nine years, now, she's had this post which she created for herself when she went to the studio head, Harry Ginsberg, and convinced him that there was a desperate need for just such a position.

(Continued on page 94)



Wedding reception at Eaton's ranch: Left, Gail Russell, Guy Madison, groom Lee Fredericks, Mary, the Alan Ladds, Wanda Hendrix



Bob Hope's home in Palm Springs, which he turned over to the newlyweds for their honeymoon stay



hollywood's most amusing



According to the teen-agers, Farley Granger couldn't be himself without Shelley Winters
Smith



What Howard Duff had to say when he called Ava Gardner had party-line neighbors hanging on to their receivers
Fink and Smith

Romantic behaviour that keeps *Cupid* guessing and has Sheilah wondering—about that funny thing they call love

Falling in love is Hollywood's most amusing pastime—as I'm sure it is in Cucamonga, Oshkosh and points North, East and South. The big difference is that when they make love in Hollywood, the kiss is heard around the world. The laughter, too, sometimes.

Love, like everything with Joan Crawford, is a Great Production. She plays all notes—and crescendo, never sotto voce. That's probably why she stayed in love with Gregson Bautzer so long. Greg has a flair for the dramatic. After one quarrel, I'm told, when Joan proudly told Greg to go and never come back, he did not return until the following evening. He scaled the back-yard fence. He stormed into the house, excited, his hands bleeding. (Continued on page 98)

It was all in fun for Olivia de Havilland—but not for John Huston
Engstead

love stories

by *Sheilah Graham*



Hedy Lamarr feels ill if she isn't running a high romance temperature!

Schafer



Premarriage love larks of Jennifer Jones, David Selznick were expensive

Engstead



Betty Hutton's sense of humor wasn't appreciated by the admirer at her door

Fraker

JUNE IS FOR
ROMANCE



Nestling against the mountains, Alisal Ranch fades to miniature scale as early-morning riders, headed by John Derek and John Lindsay, start off on brisk canter through the countryside

John Derek, an expert rider, is in "The Secret"



No dogs allowed! John Lindsay and wife Diana Lynn and John and Patti Derek hitch a ride in the ranch truck



Breakfast in the open is good after eight miles of hard riding





R weekend Round-up

Hollywood hits the trail for Alisal Ranch where cowboys rule the range and the first riders go out at dawn

WHEN the John Dereks want to get away from it all they head for Alisal Ranch. Here they meet friends like the John Lindsays (Diana Lynn). Here they forget their cares. John and Patti, who like to stay in one of Alisal's guest bungalows, never miss an early morning ride. And with thousands of acres to explore, they come back with appetites bigger than the cowpunchers'. Alisal is a working ranch, with nearly four thousand head of cattle and stables of over a hundred horses. The Alisal brand still is JRC, the initials of actor Leo Carrillo's great-great-grandfather, the original owner. It's fun, Western style, that keeps Hollywood riding Alisal's trails.

Riding isn't the only thing that keeps guests going. John Lindsay, the John Dereks try some shuffleboard



Handsome, soft-spoken cowboys join the guests at night for square dancing in the huge recreation hall



HAPPY



DAY

BY HERB HOWE

She's freckled and fun and falls in love like crazy. She's Doris Day, who believes in singing those blues away



"Life's too short to dwell on heartaches," says Doris, whose next film is "Storm Center"



Doris, with her mother and son Terry, calls their kitchen the Grand Central Terminal

NATURE'S child with a champagne voice, fizzing, spontaneous and wholesome, Doris Day has the vital charm that drives men nature-minded.

She's got Bop Hope so nature-minded he's picking wildflowers. He went hippety-hopping alongside his car after the apple festival parade at Winchester, gathering blossoms for Doris.

"Gee, they are so beautiful, so wonderful, and to think I never noticed till you kept sounding off," Bob burred.

Well, gee, just looking at Doris in her sun suit gets a man nature-minded. She's so with everything. She makes men want to pick the little wildflower. She's got two wedding rings to show they do.

When a blonde with a couple of wedding rings advises a gentleman against marrying too hastily for (Continued on page 73)

Doris Day of the champagne voice and fizzing personality

Six

Summer sorcery

by Edith Gwynn



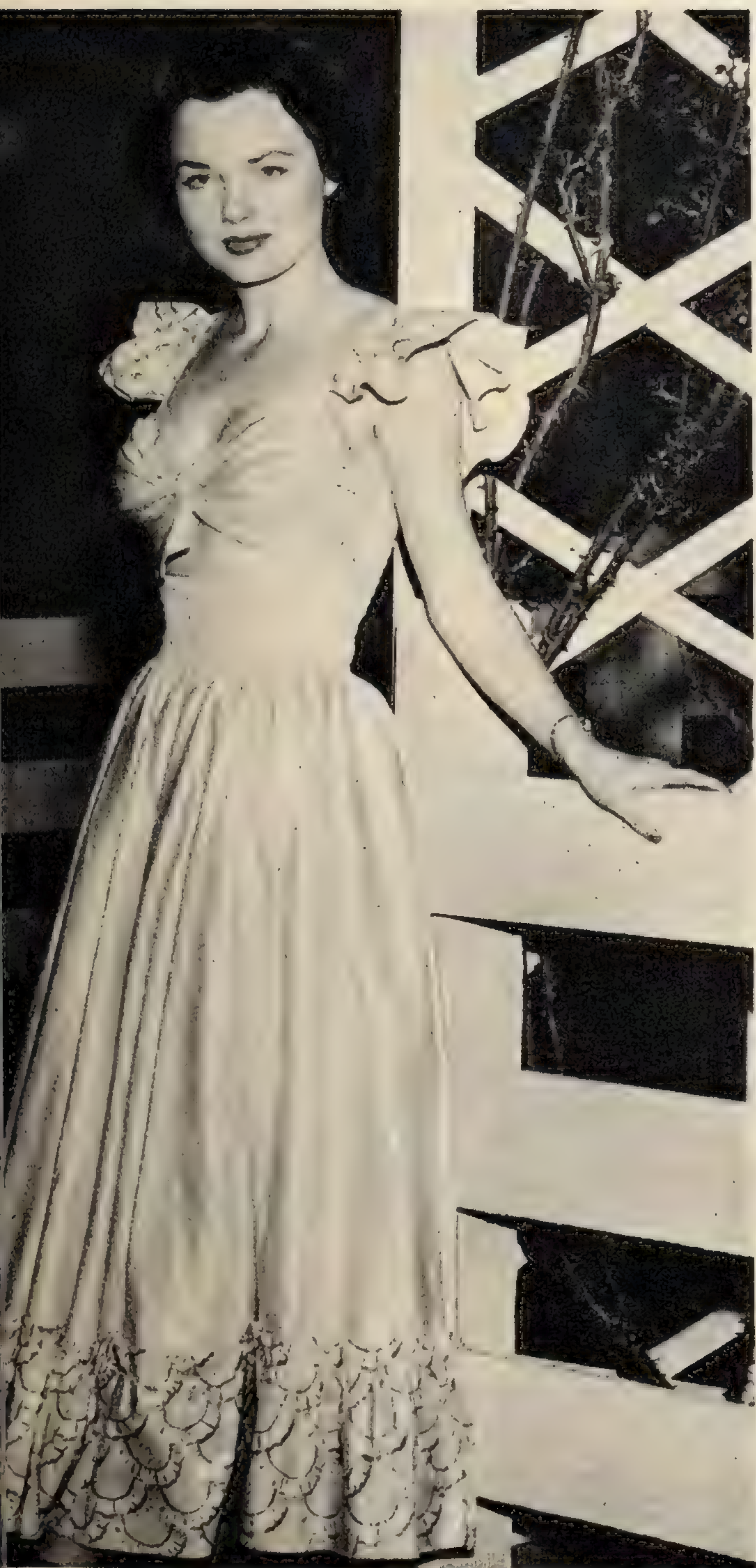
Gene Tierney of "Night and the City" drapes stole of the yellow, brown and navy batik sun dress over one shoulder



Arlene Dahl of "Three Little Words" makes an enchanting picture at home in an Amelia Grey dinner dress of finely ribbed silk in Chinese green-blue. Gold braid edges full skirt panels. Simple blouse falls into a soft cowl at the back

Midday, matinee, midnight
magic—Hollywood's best-
dressed go softly feminine
in this season of romance

the
hollywood
clothes line



Cool and charming is yellow chintz square dance dress worn by Wanda Hendrix of "Sierra." Waist is elasticized. Skirt ruffles match cute cap sleeves



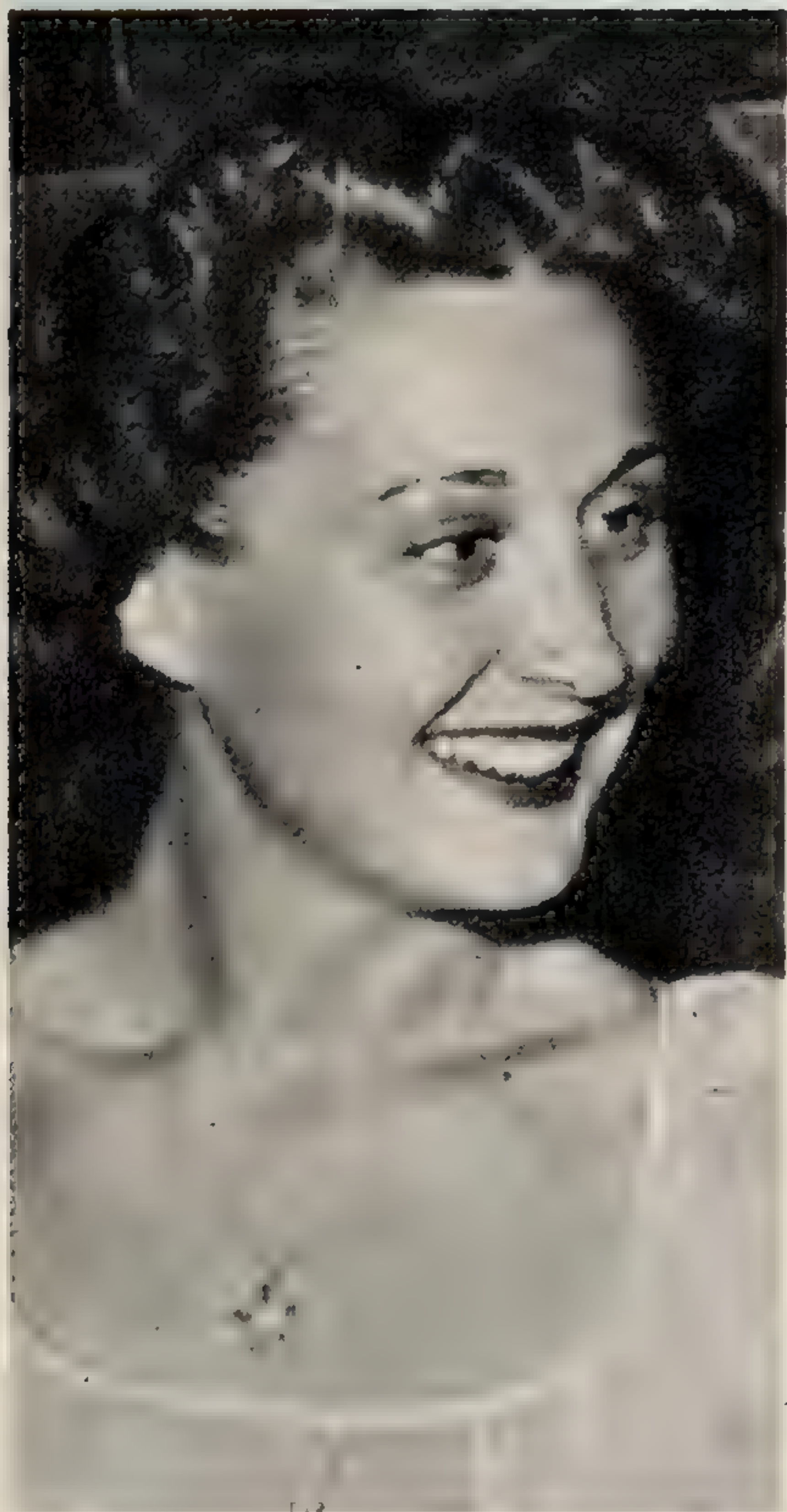
Loretta Young of "Key to the City" makes a dreamy entrance in an Irene dress of white net over white taffeta slip. Skirt panels, bodice and draped neckline, ending in a scarf, are of pale blue taffeta

WELL, kiddies, this is one month when there's absolutely no question as to what was *the* party. It was the luncheon Charles Brackett, just about the finest producer-writer in our town, threw under the massive old sycamore trees in his "back yard." (You should have such a back yard!) It was in honor of "The Beard"—meaning Monty Woolley, a visitor for that week. But most of Charlie's guests won't be beard-age for a long time. Anne Baxter and John Hodiak were telling the Ray Millands about the litter of six pups their sheep dog had presented that morning; and John Lund didn't seem to worry about "two careers in the family" when his attractive wife Marie gabbed with Nunnally Johnson, Joan Fontaine and her new (Continued on page 90)



Happiness, says Betty Garrett, is a great boon to beauty.
But nature being what it is, you have to give it an assist

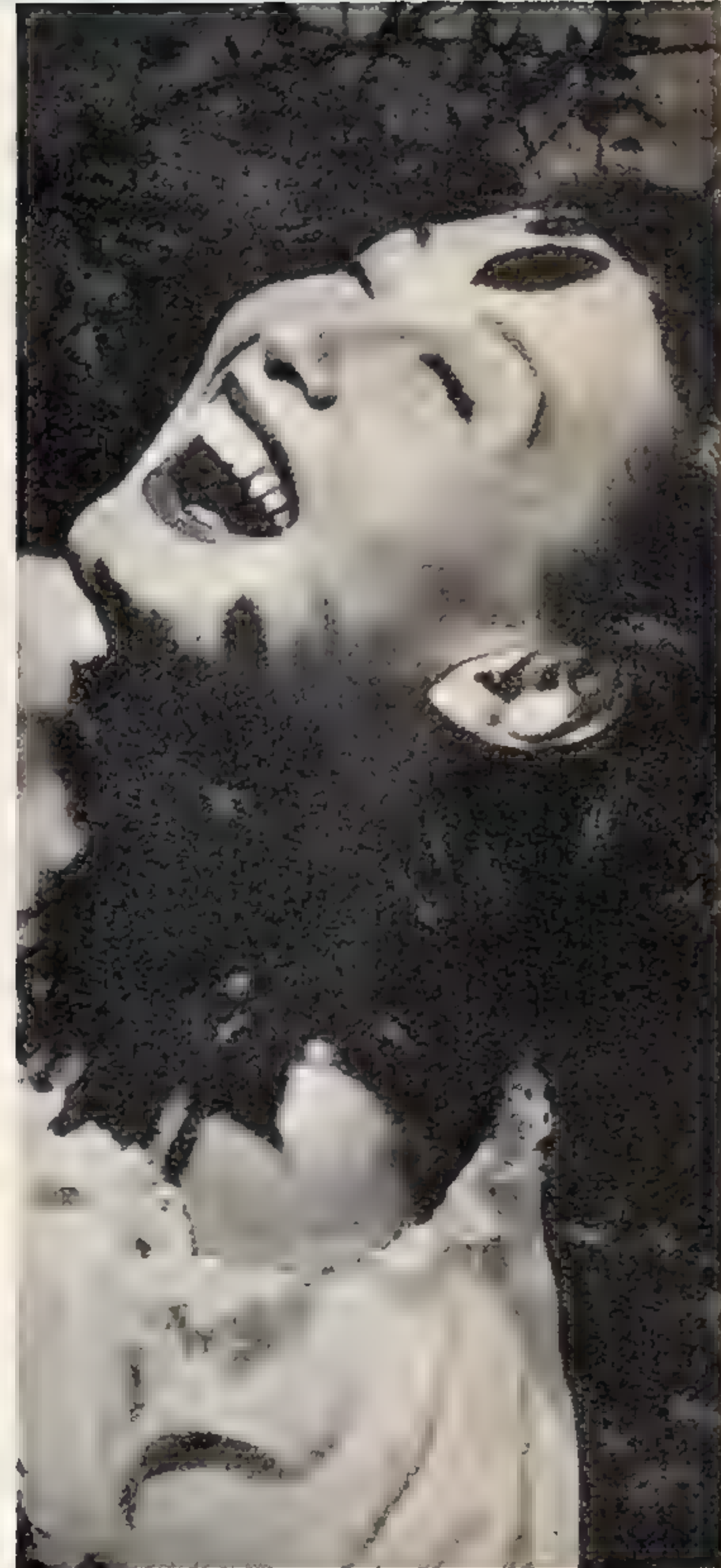
KEEP IT



Lucille Ball taught Betty to look lovely with curlers



No man likes to be reminded of beauty tricks. This, Betty learned on all her honeymoons with husband, Larry Parks



She used to dine on lipstick, now keeps it in its place

BETTY GARRETT and Larry Parks, as everyone knows, were separated so often when they were first married that many odd things happened. Betty tells how Larry once flew East to stay a few days with Betty and her mother. When a reporter called one evening, Betty's mother announced, "Miss Garrett can't come to the phone. Miss Garrett and Mr. Parks are in bed."

These separations had one advantage. Every time Larry came to New York where Betty was playing on Broadway, there never was a time when he saw his bride looking less than her most glamorous self.

Now these separations are a thing of the past. But still the honeymoon isn't over, as far as Betty's appearance is (Continued on page 71)



Combining good sense with your beauty routine will keep you looking lovely—and him wondering how you get that way

SECRET

by Anita Colby

Photoplay's beauty editor
and adviser to the stars

WE SAVED

Our Marriage

BY DONALD O'CONNOR



The O'Connors with daughter Donna. Gwen and Donald have faced the fact that they have a lot of growing-up to do together

People too often fight harder for a job, their rights or a romance than for their marriage. The Donald O'Connors were different



Gwen and Donald celebrate a belated sixth anniversary at *Ciro's*. Donald was in Germany for premiere of his film "Francis" on the real date

MY WIFE Gwen and I celebrated our sixth wedding anniversary 6000 miles apart. I was in Berlin, entertaining occupation troops in connection with the premiere of my new picture, "Francis," and Gwen was keeping the home fires burning in Hollywood.

Gwen had wanted desperately to make the trip with me, and I wanted her to go, but we had decided that it would be unfair to our three-and-a-half-year-old daughter, Donna, to risk both of her parents' necks at once in an eighteen-day, winter-weather 18,000 mile flying junket which could be dangerous.

That was something relatively new for us, figuring out a problem in terms bigger than our own selfish wishes, and probably had something to do with the fact that we felt surer of one another, and were more deeply committed to our marriage on this anniversary (*Continued on page 108*)



Donald, coming home from a full day at the studio, didn't realize that Gwen had never had the kind of teen-age fun all girls want and should have



verses by
Rena Firth

Cinderella

A fairy tale comes to
enchanted life in
Walt Disney's "Cinderella"

Now everyone knows the story
Of Cinderella, poor lass,
Who became a prince's bride
Because of a slipper of glass.

But history, sad to relate,
Forgot the real heroes, who
Gave Cinderella her chance
To try on the magic shoe.

Though her life was cruelly hard
(Her stepmother was far from nice)
Cinderella was greatly beloved
By the birds and household mice,

Who for her sake braved the danger
Of meeting the household pest,
A demon cat named Lucifer
Who chased them with evil zest.

When the invitations came
To attend the palace ball
It was brave Gus Gus and Jaq
Who answered her desperate call.

With the aid of their mousey clan
And the birds round the old chateau
They whipped up a wondrous dress
(It took but a minute to sew).

But when they saw Cinderella,
Her stepsisters lost their heads!
Spying their cast-off ribbons,
They tore her dress to shreds.

The mice and dog Bruno grieved
To see Cinderella's plight
When lo, her fairy godmother
Appeared in the pale moonlight.

With a wave of her magic wand,
A pumpkin a coach became,
The mice changed to horses white
Even Bruno wasn't the same!

He changed to a footman grand
And Cinderella's torn dress
Became, with a wave of the wand,
A magnificent gown, no less.

No one, in all the kingdom
Was fairer that night than she
And the prince at once chose her
As his lovely bride-to-be.

Twelve o'clock came all too soon,
The fateful hour when
The magic spell would break
And she'd be in rags again.

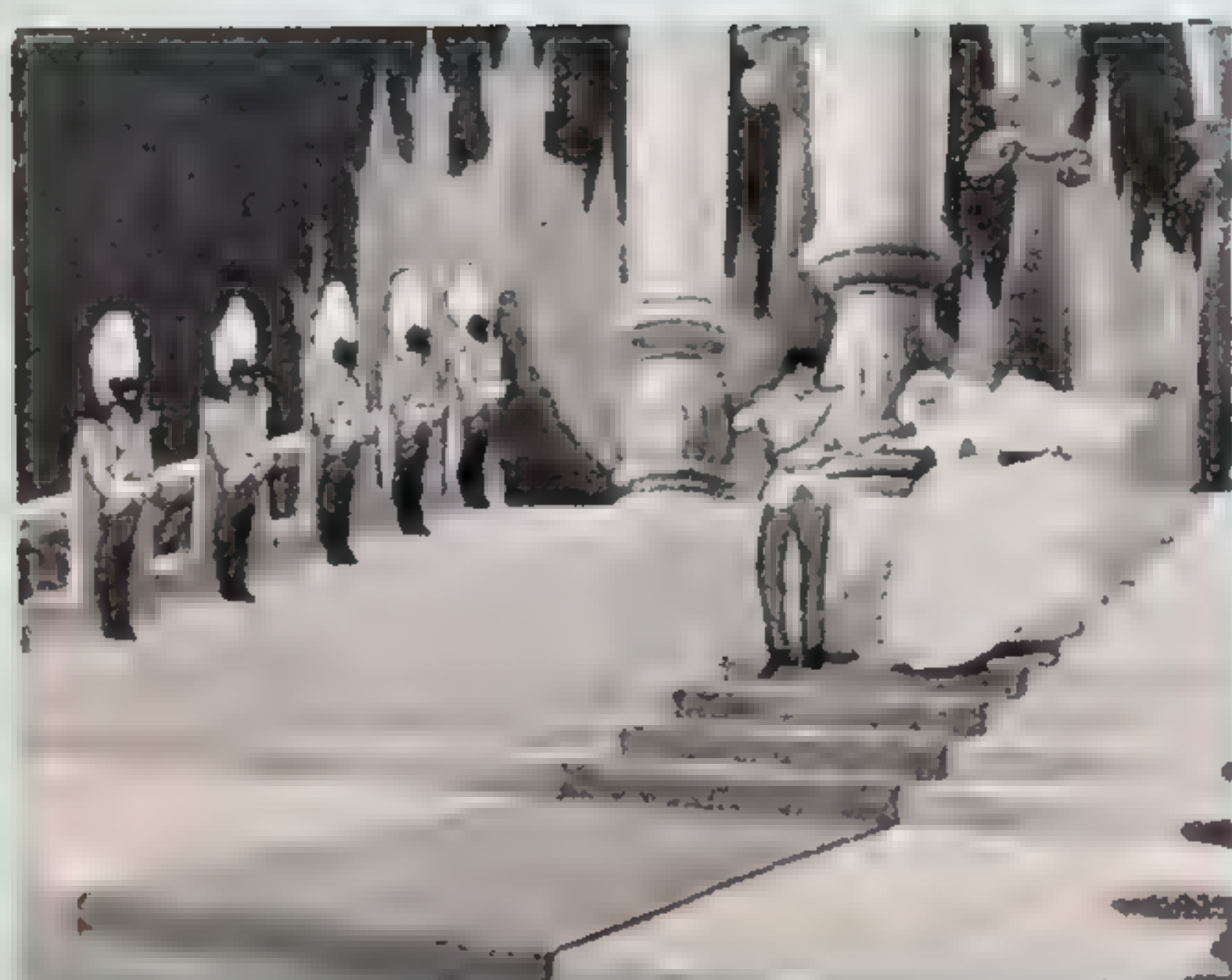
In fright Cinderella fled,
Losing her little glass shoe.
To the frantic prince who followed,
It was the only clue. . . .

To the girl he'd sworn to wed.
And so it came to pass
That a search began for the maid
Who could wear the slipper of glass.

When they reached the old chateau,
Poor Cinderella, alack,
Was a prisoner in her room.
But to her rescue came Jaq—

Aided by Gus Gus and Bruno,
He freed her in time to show
That hers was the only foot
On which the slipper would go.

And so to the palace she went
To reign as a royal bride
With Prince Charming and—of course,
The birds and mice at her side!



Are you in the know?



After Graduation . . . what?

- ☐ A career
- ☐ A profession
- ☐ The Life of Riley

You snare that sheepskin—and then, wha happens? If you check the first two answers above, you're showing sharp headwork. And if you choose *nursing* for your career, you're headed toward a fascinating future—toward security, for life, in a really *great* profession!

Dr. Kilblare's Calling . . . You

Are you at least 17 years old? Healthy? Willing to work? Resourceful? Do you like people? It takes all this and special *knowledge* (the kind you get through special training) to be a registered nurse. And it's so worthwhile! For your skilled "know-how"—your heart, your hands—are needed in the health field, today more than ever.

Your Future's Secure

Yes, once you're an "R.N." you have scores of colorful, lifetime jobs to choose from. In a hospital, for instance; or in public health. In education. In private practice. You may be an industrial health nurse—an airline hostess—or choose a position with a railroad, a steamship line. Fact is, almost *anywhere* in the U.S.A. and the big wide world, the welcome mat's out—for *you*, when you're a registered professional nurse!

Get ALL The Answers

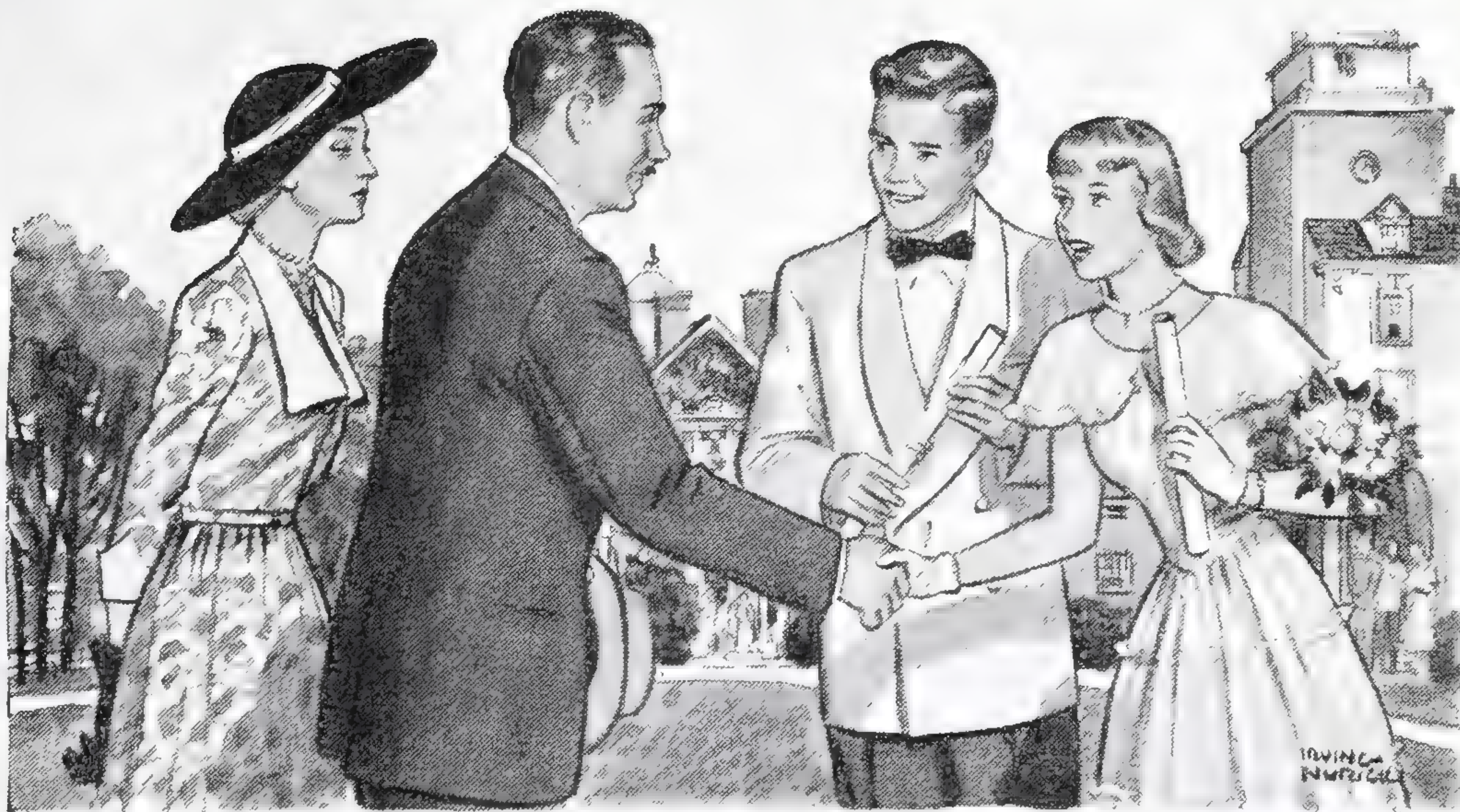
Get full details about nursing schools, tuition fees (many schools have scholarships and loan funds for student nurses) job opportunities . . . everything you want to know. *Right away*, send the coupon below, and you may be started on that dream-career—one you'll never regret!

COMMITTEE ON CAREERS IN NURSING
1790 Broadway, New York 19, N. Y.
Please send me, without obligation, complete details about a nursing career.

Name.....

Address.....

City.....State.....



To make a favorable impression on his family —

- ☐ Greet them in Spanish
- ☐ Affect a chawmin' accent
- ☐ Avoid Slurvian

"Widen Bill tell me you were here? I bin dine to meetcha." You wouldn't say that, *anyway*! But in all your chatter, avoid Slurvian—if you'd win favor with his family. It's the language that slurs words, lops off syllables. Like "widen" for "why

didn't" . . . "dine" for "dying." Good diction builds confidence. And to *stay* confident on certain days, do yourself the favor of choosing Kotex: made to stay soft while you wear it. *This softness really holds its shape.* Keeps you serenely comfortable!



If wrinkles worry her, should she bring —

- ☐ Just denims
- ☐ Double-dark sun glasses
- ☐ Her new organdie dress

Your holiday's better with a bit of la glamour in your wardrobe. You can't wear blue jeans *all* the time. If "wrinkle-phobia" tempts you not to pack that dreamy cotton formal—here's news. *Now* many cottons are crease-resistant. Even organdie can shed wrinkles! Even at calendar time you can be your smooth, unruffled self—with Kotex. No telltale outlines show. With those *flat, pressed ends* you're free from *outline-phobia*!



In removing a bone, should you use —

- ☐ Your fingers
- ☐ A napkin
- ☐ A spoon

When you bite off more than you can chew — (a small bone, that is) — don't use your dinner napkin as a "curtain"! Get the bone back to your plate quietly, neatly, with your fingers. Then your date may never notice. Learn how to save yourself embarrassment, in all sorts of situations. On "problem" days, Kotex is the answer. Because that special *safety center* gives you extra protection you can rule out panic, with *poise*.



More women choose KOTEX[®] than all other sanitary napkins

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

Photo-Plays



When Shelley Winters (star of "Winchester 73") was working as an eight-dollar-a-week usherette on Broadway, she used to dream of the wonderful food she'd eat when she was rich and famous . . .



There was a time when Shelley, broke, lived on juice and coffee—courtesy of her friends



Cocktail parties were lifesavers. One time a guest watching her raid the hors d'oeuvres, suggested . . .



. . . dinner and the theater. At intermission, he gave her money for the powder-room maid. She spent it on candy



After the theater they went on to Sardi's Restaurant. Shelley didn't need the menu—she knew what she wanted



Now she's rich and famous—and still starving. Poor Shelley! Her studio has her on a reducing diet

Keep It Secret

(Continued from page 65) concerned.

Happiness, says Betty, is a great boon to looking beautiful. But nature being what it is, you have to give it an assist. A man gets quite a jolt the first time he sees the girl of his dreams with her hair in curlers and her face smeared with cold cream. "Spare the poor man this shock," she says. "You don't have to go to bed with cold cream messing up your face, not to mention your pillow. Some time during the afternoon, while your husband is at the office, or out playing golf, put on your cold cream so it can lubricate your skin for an hour or two."

"No man," emphasizes Betty, "likes to be reminded of beauty tricks. He'd rather not see you messing around with cold cream. It is a smart girl who continues to do her beautifying in private after she promises to love, honor and keep down the bills."

BETTY knows a girl who was so anxious to appear at her best whenever her bridegroom's eyes were upon her that she solemnly hid a powder puff and a comb under her pillow every night and told her mental alarm clock to wake her up early in order that she might use them before being seen. In this way she avoided that early-morning "fright wig" appearance.

Betty has straight hair, has to have a permanent occasionally, and three times a week puts her hair up in curls with bobby-pins. This doesn't have to be done at night necessarily. If she pins it up in the daytime she ties tulle around her head—and most becoming, too. Lucille Ball introduced her to this tulle gimmick. You can even go to market with your bobby-pins concealed by tulle.

Larry, like most men, doesn't like to be seen in public with a girl who is always thinking about her make-up and her hair. "However," says Betty, "every girl knows she definitely does not look her best with a shiny nose and a mouth from which the lipstick has receded to the outer rim. And every girl also knows that hot food and drink are apt to make the most carefully lipsticked mouth look awful. But most men don't like to see us pulling out compacts and lipsticks in restaurants and public places."

What to do? Oh my, what strength of mind it takes for a girl to remain unmoved and keep a charming hold on the conversation when she's worried about the way she looks.

The best answer to the problem seems to be to put on make-up so well and carefully, in the first place, that it will withstand a fair amount of sociability. Be stingy with powder foundation. A very little bit goes a long way. Too much will cause your powder to cake after a short time and also will increase the tendency to perspire. Before you powder always rub a tissue gently over your face to remove surplus foundation. Powder generously and then brush off what will come off. After that you can be pretty sure your nose will stay well-groomed.

Lipstick isn't so amenable. It does eat off. Betty used to cope with that problem by not putting it on too heavily when she knew she had some eating to do. But, recently, she has discovered a lipstick that doesn't come off! "I've always had trouble with lipstick," she admits. "I get it on my teeth, nose, cheeks—maybe my face is too rubbery. I eat it off with the first bite." Now she puts on her new lipstick, allows it to "set" fifteen minutes, then wipes most of it off. And it stays forever, she claims. "Very handy," says Betty, "for those kissing scenes in pictures."

Betty, who has now gone through the

Suppose you couldn't *SEE*

which shirt is cleaner



Why . . you could tell by the smell!

The wonderful, *clean* fragrance of a shirt that has been washed with

Fels-Naptha Soap *proves* that every bit of dirt and perspiration odor has been washed away—*completely!*

And for whiteness . . the improved Fels-Naptha you buy today has a new 'sunshine' ingredient that gets white things—shirts, towels, linens—brilliantly, *radiantly white*.

Yes, use today's *improved* Fels-Naptha and your white things will actually *radiate new whiteness* every time you wash them!

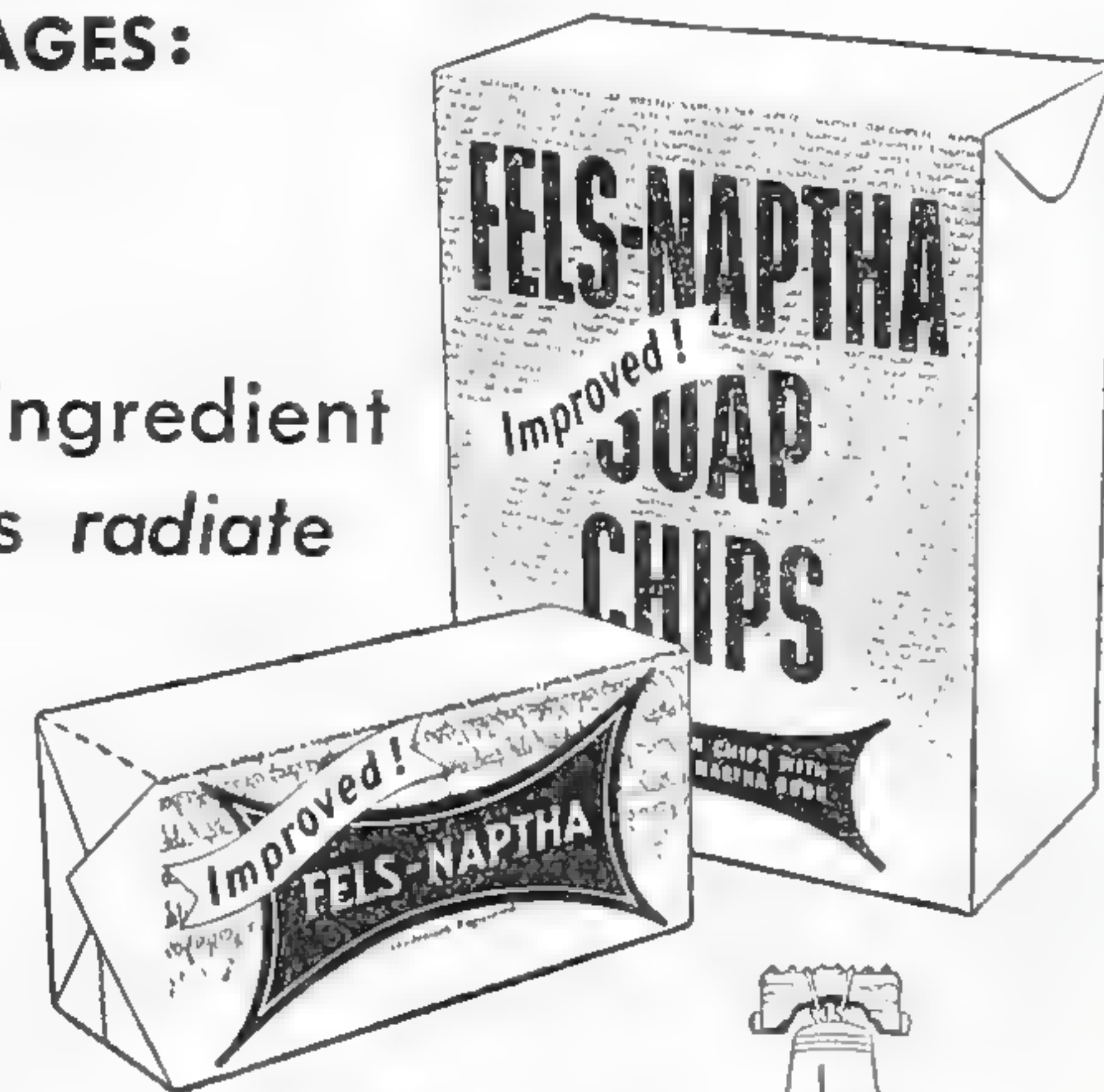
**REMEMBER—ONLY FELS-NAPTHA GIVES YOU
THESE THREE WASHDAY ADVANTAGES:**

Mild, golden soap.

PLUS . . Gentle, active naptha.

PLUS . . A new, finer 'sunshine' ingredient that makes white things *radiate new brilliant whiteness!*

Ask your grocer for
Improved Fels-Naptha Soap,
today.



MADE IN PHILA.
BY FELS & CO.

Fels-Naptha Soap

BANISHES "TATTLE-TALE GRAY"



What you should know about Tooth Decay

NO ONE WAY TO PREVENT TOOTH DECAY...

Many things can cause tooth decay—and there are many theories on how to prevent it. Almost all dental authorities agree that there is no one preventive. Possible causes of tooth decay can be grouped as follows: *Bacteria, Poor diet, Bodily defects.*

WHERE DENTIFRICES CAN'T HELP . . . A dentifrice cannot prevent decay resulting from poor diet, especially in early childhood. Nor can a dentifrice prevent decay caused by sickness or bodily defects.

ATTACKING BACTERIA . . . Squibb and others make dentifrices that help combat bacteria held to be harmful to the teeth. Squibb uses magnesium hydrate in its Dental Cream and Toothpowder. This alkalizer helps neutralize mouth acids in which harmful bacteria thrive. Others use ammoniated substances to alkalize these bacteria. *There is no conclusive proof that one alkalizer is more effective than the other.*

BRUSHING TEETH CAN HELP . . . Most dentists recommend brushing teeth after

every meal with some form of dentifrice. All do not believe that a dentifrice can help prevent decay, but they know that dentifrices help in other important ways . . . to improve the appearance of your teeth . . . to clean away food particles . . . to freshen your taste and breath. Squibb Dental Cream contains real mint as a refresher. It helps polish teeth to *normal* whiteness without harming tooth enamel. Important also are purity and safety—if swallowed, Squibb Dental Cream has a gentle antacid effect.

SAVE YOURSELF WORRY, PAIN, EXPENSE . . .

Remember . . . a good, reliable dentifrice cannot combat all the possible causes of tooth decay. See your dentist regularly for a complete checkup. That is still the best way to save yourself needless worry, pain and expense.

Leaflets containing this text, are available to dentists upon request. Write E. R. Squibb & Sons, Room 107, 745 Fifth Avenue, New York 22, N. Y.



SQUIBB Dental Cream

The priceless ingredient of every product is the honor and integrity of its maker.

young working girl period, the young bride period, and the young mother period, emphasizes that at none of these periods should a girl let herself get slovenly.

The bride who manages to look fresh and crisp and sweet when her lord and master comes home stands a darned good chance of being adored forever.

For the young working girl who rushes home from the office, tired to her very bones, but who has to keep a date with her best boy friend, or greet her husband, Betty recommends an unusual skin freshener. Clean face thoroughly with cold cream. Wipe most of it off with tissue, but leave a little on. Then pat honey (the eating kind), into the skin. This tightens the skin and draws blood to the surface. Wash it off. Then take ice wrapped in tissue and pat face. Put powder on with a clean puff or cotton pad (why do girls always hang on to dirty powder puffs?), take tissue and wipe residue off. "And," says Betty, "you feel like a million."

BETTY has some thoughts for a mother-to-be, too. She thinks that the right color has a lot to do with perking up a woman's morale during pregnancy. Black, of course, minimizes the size more than any other color, but black is very hard on the spirits, which are at their droopiest during that period. Dark blue also minimizes the size and isn't depressing. Betty made her own maternity clothes. She chose vibrant colors—yellows and salmon pink. Betty also feels that if you keep interest concentrated about your face by the addition of a flower or a spick-and-span collar, a pretty hat, a clean face and shiny hair, no one will notice your figure.

A woman's two great beauty worries during pregnancy, reminds Betty, are her teeth and hair. The only thing to do about your teeth, besides what you normally do, is see a dentist regularly. Hair is something else again. Just as the skin improves during pregnancy for most women, the hair goes from bad to worse. Even curly hair often becomes stringy and unattractive. Give it a good scalp massage at least once a week. Follow that by rubbing olive or castor oil into the scalp. Leave the oil on for an hour and then have a good vigorous shampoo. Even if you were a little lax about it before, during pregnancy you must brush your hair regularly.

Don't fail to get yourself the best pregnancy brassieres. Some of the Hollywood stars even wear them all night.

When you are pregnant, you should watch your grooming as you never did before. Smocks can be very becoming, especially when made in gay, morale-lifting colors. Make your face look as beautiful as possible to compensate for what's happening to the rest of your body.

Above all, always, Betty advises, be of good cheer. It's the greatest, fastest, most enduring beauty aid in the world.

THE END

What is it about **Farley Granger** that captures people's imagination?

His life story tells!

Don't miss this fascinating feature illustrated with color portrait and album art

by **Ida Zeitlin**

In July Photoplay . . . on sale June 9

Happy Day

(Continued from page 61) love, a gentleman listens. Especially, he listens, when the voice of experience is the exciting, expensive voice of wildflower Day who started as a duck in a *Mother Goose* play and now is a roller canary, rolling it up via screen, radio and records.

She got those rings marrying twice. And it's fairly safe to say that she'll be married for a third time before the year is out. The lucky guy is Marty Melcher, who started out by managing Doris's business affairs, and then took over in the affairs of the heart department, too. This was no hasty courtship. It had a chance to grow. Three marriages is high percentage even for a blonde. But then, Doris is double-charged. She is a blonde with a brunette voice.

A thinker, Doris suffers. Suffering, she gets philosophy.

The theme song of the siren philosopher, pre-Melcher, was that sometimes love is a rock that can wreck matrimony. She intends to be more down-to-earth about marriage this time.

"When I loved before, I loved madly; madly is the word," she says. "It was insanity, starry-eyed, blind worship."

She was in this addled condition at nineteen when she married a band man named Al Jorden and tossed away her young career to take up with cooking.

"I started cooking at ten in the morning for dinner at six. When he came home I stood there with my mouth open, eager and palpitating, asking, is it good?"

If he made a face, her heart broke and flooded the nook. Precipitation was pretty constant in the Jorden love nest. At length, after Al shoved off with his band, Doris sawed down a wedding ring and flew home with her child to ma.

Three years later, the old illusions were back, and there she was, mad as *Ophelia*, in love again, impulsively accepting another ring from Mr. George Weidler.

GEORGE was a sensational, terrific guy and still is, according to his doting ex-wife. However, the marriage did not last very long when he saw Doris heading into a movie career. He could not cope, he felt, with two careers in the family. George had childhood recollections. His sister Virginia was a movie moppet.

Like his predecessor, Mr. Jorden, George is a bandman and plays a horn. Destiny, in guise of men with horns, is in hot pursuit of Doris. Even in her last picture, "Young Man with a Horn," she played a band vocalist with a yen for a trumpeter.

She is in total agreement with De La Rochefoucauld's witticism: "If people couldn't read, very few would fall in love."

She supplements it with, "If they didn't go to the movies, they wouldn't fall in love so easily."

For all her champagne ebullience and romantic frenzy, Doris is solid with common sense and that rare virtue called honesty. She sprouted up in Cincinnati among the April flowers of 1924. Her name was Doris Kappelhoff which is a bit heavy for a gay spring crocus. When she sang "Day after Day" in a radio audition, she became Day at the suggestion of bandleader Barney Rapp. (Those bandmen, always suggesting!)

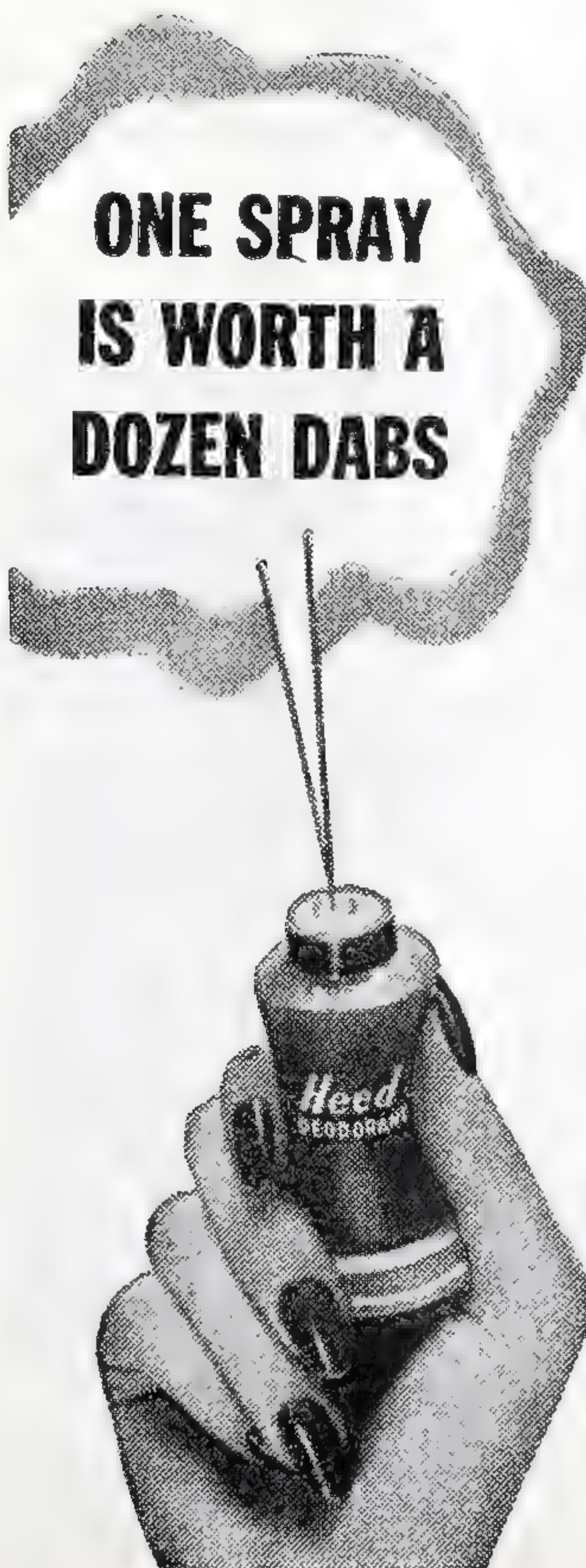
Although Doris is just about out of the running, there are still some males who would like to know what Doris likes. Here are some hot tips from her own lips.

Above all you've got to be honest, inspire complete faith, a man a girl can talk things over with and feel security in. There must be fun and common interests. What man thinks is important; how he looks is unimportant. You need be no handsomer

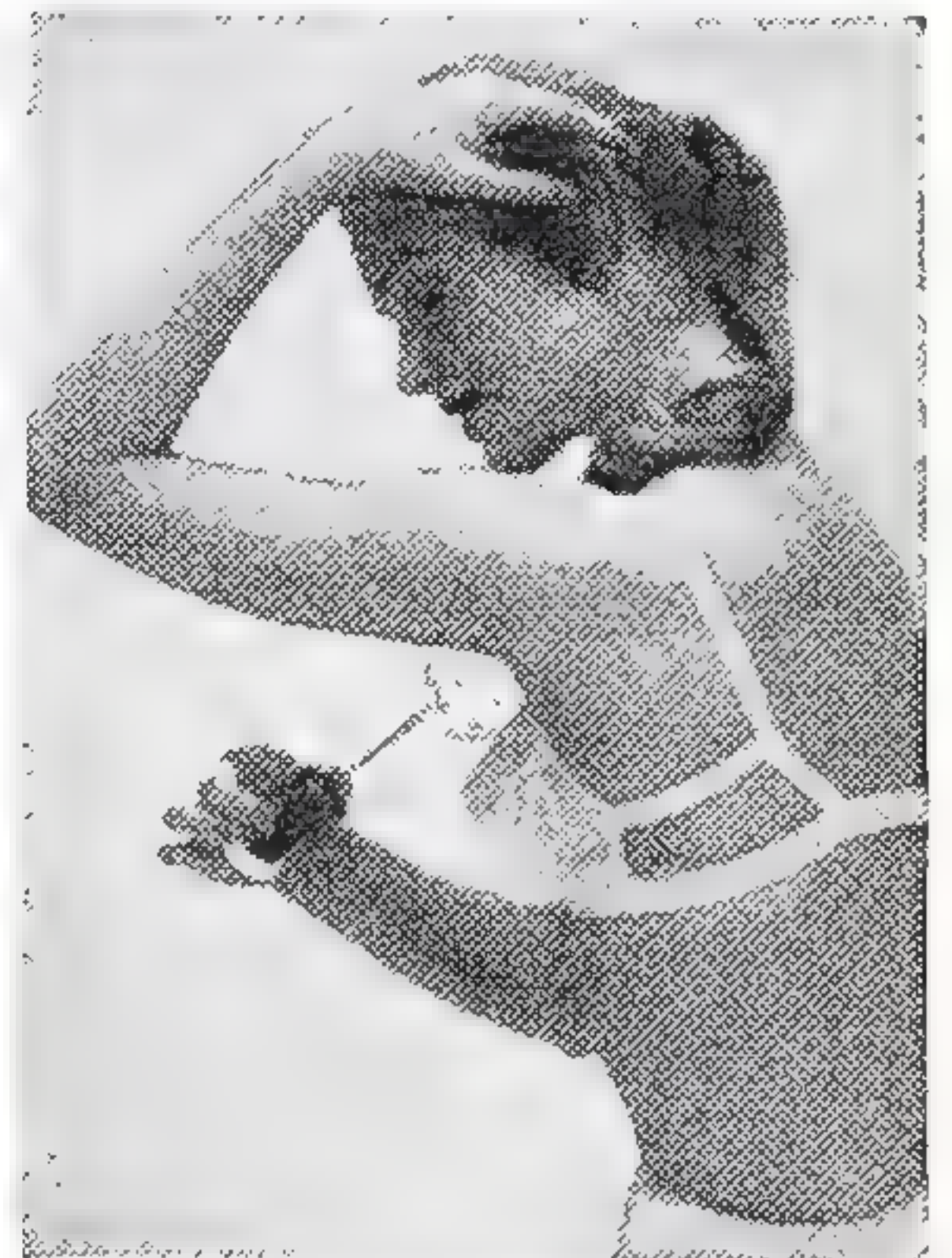
She Lost Her Man because of that!



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- more glamour in its perfuming
- plus an unbreakable plastic bottle!

At Drug and Department Stores

SHULTON

Rockefeller Center, New York

than Greg Peck or Monty Clift. "Well, you must admit women are drawn to gangly, hungry-looking men," Doris claims.

Marty, however, looks well-fed. Perhaps it's since Doris wisely has turned the art of cooking back to the hands of her capable mother.

Everyone approves instantly of Mrs. Kappelhoff. She comes into a room with a cut glass pitcher of iced tea and a tray stacked with four kinds of freshly baked cookies, and there is a pineapple-upside-down cake in the oven if you can wait. You can wait.

"This is Grand Central Terminal," Doris says, her bare legs swinging from the arm of a chair in the flower-papered kitchen. "If I sit still long enough I always see someone I know passing through."

As she spoke, a cowboy hat went toddling through, and from under it a boy's small voice piped up, "Just little me passing through with a hun'rd-and-twenty marbles."

"That one I know," said Doris.

It was cowpoke Terry Day, age seven, on his way to the den which he keeps in order on a contract basis of twenty-five cents a week. Hardly had he vanished than another half-portion wrangler, like enough to be his stand-in, passed solemnly by and into the den.

"That," said station-announcer Doris, "is Jimmy Wakeley's boy from next door."

Presently from the den came a shout, "Keep your feet off my mother's antiques."

Mother, feet on kitchen antiques, called, "Those are not antiques, they are installment-plan maple; let his feet stay."

After a silent interval of four minutes, the Wakeley cowboy emerged and marched grimly out the back door. He was followed by Terry, toothily triumphant.

"Just little me passing through with a hun'rd and twenty-four marbles."

"Life's too short to dwell on heart-aches," concludes Doris. "For example, I can't imagine actors going to pieces because they lose a good part. I'm ambitious. I put my heart into it. But I'm not going to let business get me down. I am living for now. When I marry I expect to be happy. I don't think people were put into this world to be lonely and when you're not married, you're lonely. Actually, I think I am a very lucky girl. I'm even spoiled, when it comes to working with Bob Hope. He's so wonderful."

Not even Bob, the wonderful flower picker, could spoil wildflower Day. She's true glamour, American-style, natural as the Day is freckled.

THE END



It was no hasty romance that brought Doris Day and Marty Melcher together. He started as her business manager

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clusive on radio's sister stars.

plus many more exciting features . . .

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Me . . . and Boys

(Continued from page 45) singing lessons and dancing lessons, plus the million and one "extras" which are part of my job.

So it happened that for some time after I came to Hollywood, trying to be a good student and a good actress simultaneously was the only problem of which I was seriously aware. Then I was invited to visit a journalism class at one of the Los Angeles high schools.

I was asked to make a speech on "Teen-age Problems." The very thought of making a speech turned me into an icicle. I have learned to perform before a camera without self-consciousness. But the idea of standing up and making like an authority before a group of boys and girls my own age was terrifying.

However, I promised to go if, instead of making a speech, I could have an open forum and answer questions. I should have made the speech!

THE sort of questions I had expected, questions like "How do you get started in a career?" "How important is going to college?" just didn't come up.

I was met, instead, with a barrage of "How do you feel about going steady?" "What do you do when a boy invites you to a very important party and your mother says you have to be in at eleven o'clock?" "What about necking?"

I was flustered. Saying the first thing that came into my head, I answered the last question first.

"About necking," I said. "I'm against it. If, for no other reason, that word, itself, would scare me away."

I could see by their faces that the answer wasn't good enough. I realized that it had been too flip, too easy. The question of casual love-making (I refuse to use the word "necking") was really disturbing these kids.

Now I know perfectly well that there are plenty of girls who think nothing at all of kissing a boy after a few meetings. And I have been told by people older and wiser than I that this is perfectly natural, that the sort of horseplay between boys and girls which I see all the time at the beach, for instance, is no more scandalous than a bunch of puppies playing.

They may be right. Maybe I'm a prude, maybe I'll change my mind when I get a little older, I don't know. But right now I feel very strongly that the healthiest and happiest way out of this dilemma of "how far do we go, if we're nice girls," is to wait until we can ask ourselves the question without fear and anxiety. How far, indeed, can we go, or rather, where, once this sort of thing has started, can we stop, if there are no traffic signs except the approval or disapproval of our friends?

We know in our hearts, I believe, when things are right, or "normal," or "natural" for us. Nobody's opinion of me matters as much to me as my opinion of myself, and no other person's set of rules will suffice for me.

I wouldn't think of answering the question of "how far do we go" for anybody. I am convinced every girl must answer it honestly and frankly herself.

"Look," I told my audience, "maybe I'm not the person to answer these questions. In a way, although I'm your age, my case is rather special."

I explained then that the boys I go out with, for the most part, are older than I, grown men, really, who have jobs, too. I told how my social evenings usually were a continuation of my working days, how we either went out to dinner and talked about pictures or we went to the movies or the theater or a concert and later talked about the performances we'd seen. Or how

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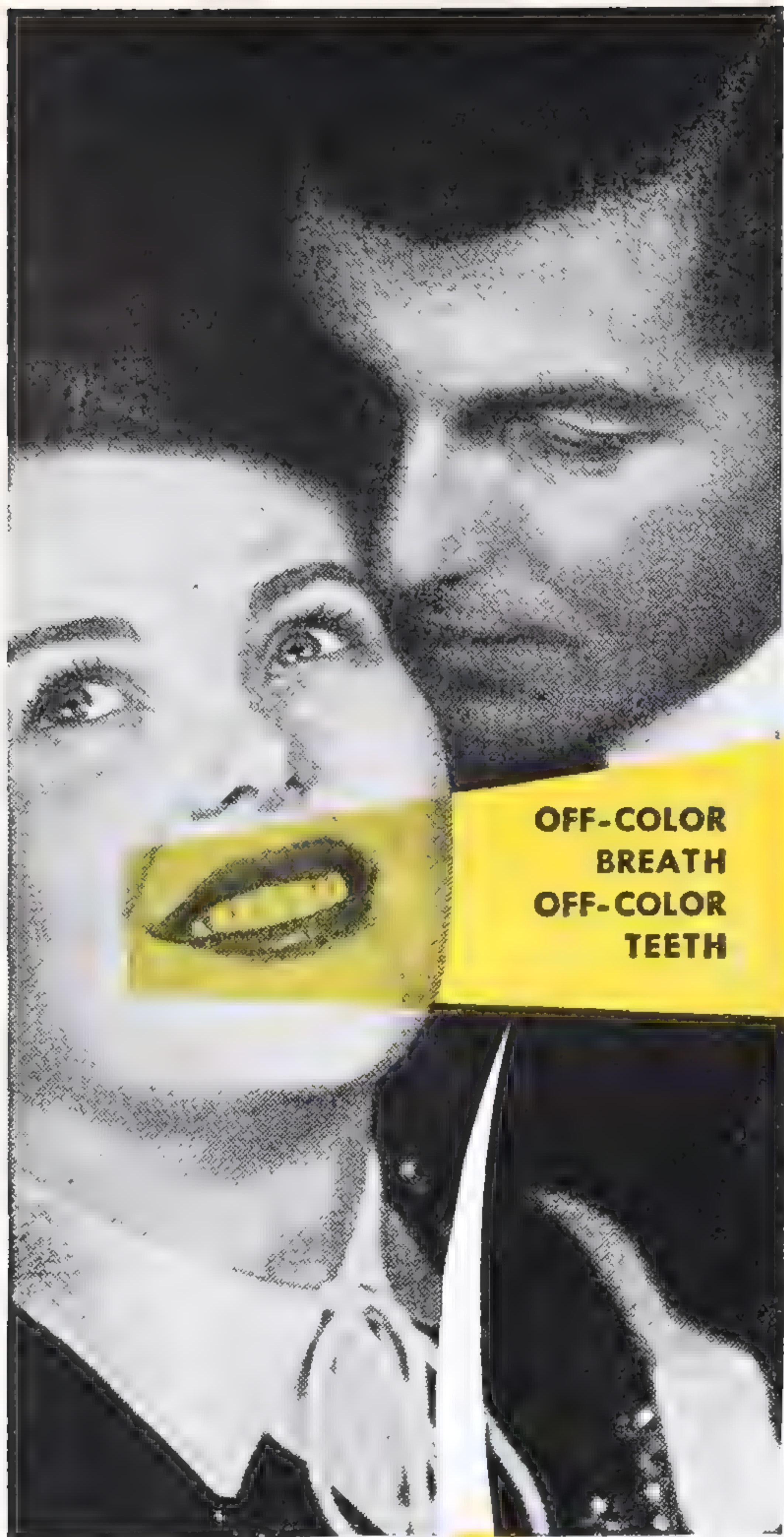
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the brush-off with...



we'd go to the beach and swim, or square-dancing and dance. The business of "necking" had just never come up.

There was one time that was an exception. I went out with a man I didn't know very well. He was an actor and thought himself terribly sophisticated, a "wolf," I guess he thought he was. He seemed to have different ideas than I did about what made a "fun" evening. But I won. I could be downright rude to him without a qualm because I didn't really care whether he ever called me again. He didn't.

It's not that I don't look forward to some romance in my life. But when it comes, I hope it will be a sort of climax to knowing someone very well. It certainly won't be a climax to a first date.

The "wolves" may, if they like, think me a prude. I wouldn't like myself if I pretended to feel something that just wasn't there. Sometimes I think that people worry too much about being "popular," reach out for the approval of others at the cost of hating themselves. I think that kind of popularity is too expensive.

No matter how well I have been able to work this out in my own mind, I can still see perfectly well how troubling this question of "necking" could be if a girl were one of a high-school gang in which this kind of thing were taken for granted. No matter how deeply she rebelled in her heart, if the crowd said, in effect, "don't be a prude or you'll be unpopular," she'd conform. And she'd be "popular," maybe! But, also, if "necking" went against her instincts, she'd be miserable.

I THINK most girls my age, if they are honest about it, are not emotionally ready for love-making, and so are frightened by it. Oh, I don't mean that a girl need think she has involved herself irrevocably if she kisses a boy good-night, but sitting around in the dark in a parked car with a boy is something else again. Granted, some girls and some boys have a more overpowering urge for that sort of thing than others. But most teen-agers, I think, are afraid of it. The trouble is, they're more afraid of being "different."

Before I signed my contract I went to a private school in New York and I expect I was the most "different," and probably the most "unpopular," girl in school. I was absolutely certain what I wanted to do with my life. I wanted to be an actress. I was burning up with ambition to express myself. I had one real friend in that school, Barbara Kahn. Barbara, I guess, was the second most "unpopular" girl there. Barbara wanted to be a writer. Both of us were much too busy and too interested in what we were doing to worry much about whether the other girls liked us.

The important thing about this, it seems to me, is that by being busy, by being interested in something, we were spared a lot of the miseries which other girls of our age seemed to be going through.

The girls who are unhappiest about their relations with boys, it seems to me, are girls who are interested in nothing but boys. But emotional awakening isn't the only kind of awakening that goes on in those crucial teen years.

We're outgrowing childhood, becoming individuals, each with talents and aptitudes of his own, if we're not too afraid of being "different" to use them. It doesn't matter what the talent is, it increases your value as a person.

We're richer, our lives are broader, if we use the capacities we have. And girls who are doing things, excited about things, are a lot more attractive to boys than dumb bunnies who sit back, figuratively, and say, "I'm not interested in anything but you. All I want is your love."

This kind of attitude may work for awhile. But it doesn't stand up in the long

haul. Boys may be flattered by the clinging vines for awhile, but after the flattery wears off they have a lot more fun, and admit it, with a girl who isn't afraid to Be Herself.

I found out from the students that the boys, "the gang," aren't always the only obstacles to a teen-ager trying to be a Person on her own. "Our parents," some of them groaned, and I gathered that many parents took the attitude that, "when you're earning your own living, you can do what you like, but as long as you're in this house you'll do as we say."

I'm lucky, I guess. I have very unusual parents. They have treated me as a Person with my own rights and my own responsibilities for as long as I can remember, and you don't abuse freedom if it's given to you trustingly.

I don't think my mother has ever handed down an edict about the hour I must get in at night, but I have. A six a.m. call at the studio is a more terrifying curfew to me than any parental ultimatum. As an actress, I have to look well, feel well, to work. That means I must get at least eight hours' sleep. Whatever you're doing with your life, provided you are doing something, that sort of self-control must operate, I think.

I don't want anybody to think that I'm a stick-at-home with her nose in a collection of Greek drama all the hours I'm not in front of a camera, a girl whose only moments of romance occur when she's kissed by Farley Granger in a scene. (I will admit, though, that that time in "Roseanna" was the first time I ever was kissed by a boy.)

I go out a lot, when I'm not in a picture, with lots of different young men.

I would rather go out with several boys, I've decided, than confine myself to one. I'm much too young to think about getting engaged, so why shouldn't I get to know as many men as possible, have as good as possible a basis for comparison?

Only once did I find myself liking one boy so much better than the others that I considered "going steady."

Everything we did together was fun. We were interested in the same things, we never had a boring evening together.

But he broke a date with me once and I felt terribly let down and rejected.

"This is no good," I told myself firmly. In my kind of life, and this goes as well for the lives of most of my friends, a broken date can't be that important. Not yet, anyway. So I talked myself out of the dumps and went out to dinner with another boy. And had a wonderful time.

Now I realize that at some time or other I have had to cope with most of the same problems which were disturbing these other teen-agers. But I had another outlet in my acting, through which I could safely let off steam.

Such outlets are at hand, I am convinced, not just for "special case" fifteen-year-olds like me, but for all teen-agers.

How to find these outlets?

Know what you want to do with your life, want it terribly. Get excited about it, work at it, study, learn all you can. Be better than anybody else at some one thing, anything. You'll be surprised how fast emotional problems can be dissolved in interest and excitement and work.

THE END

is Your Man
Cold to You?

(SEE PAGE 73)

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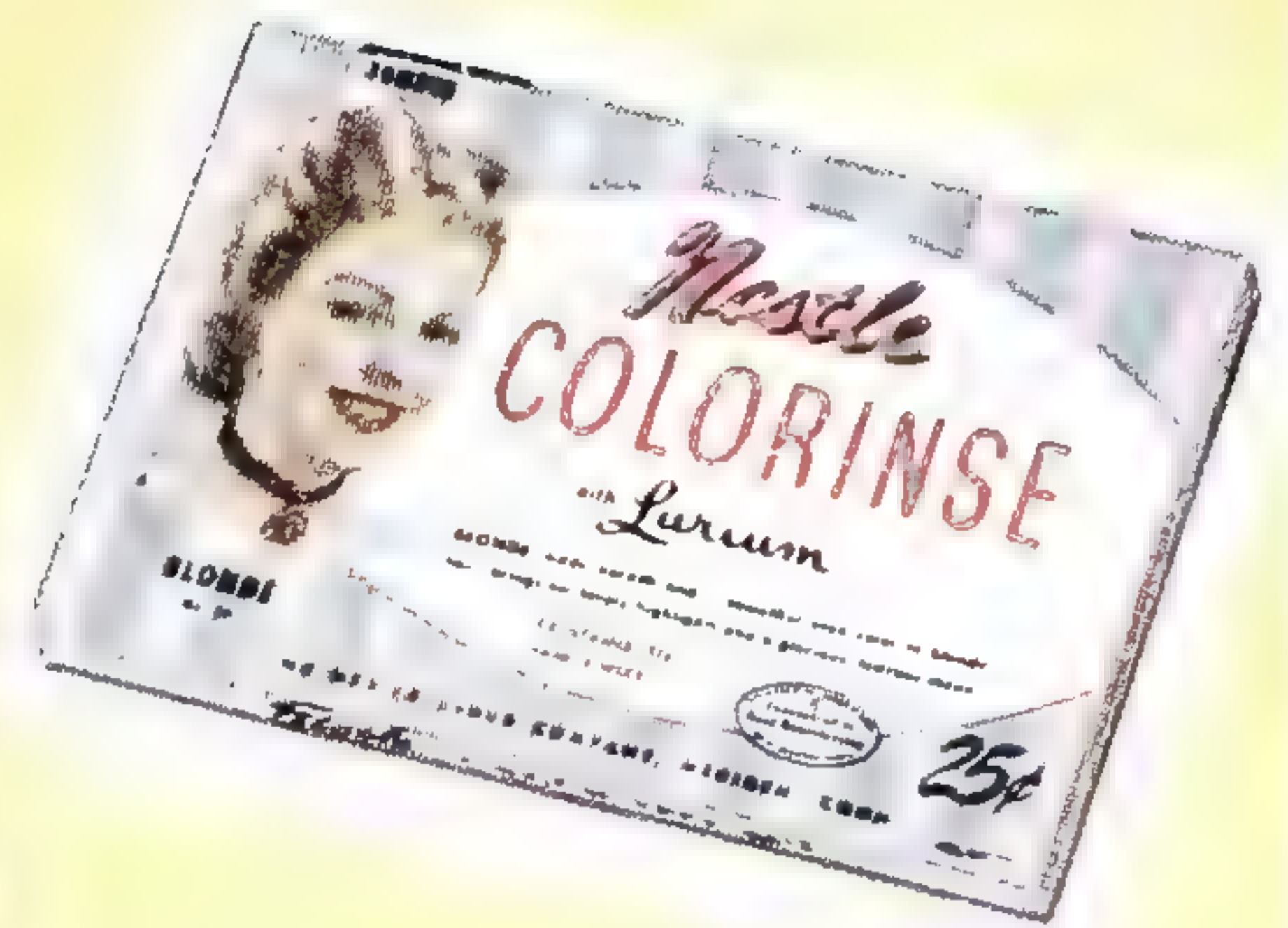


Barbara Britton, appearing in United Artist's "Champagne for Caesar"

June in the Air...

BEAUTY IN YOUR HAIR!

Silver showers... purple violets... your hair loose and free in the breeze! How important for your hair to look its loveliest in the coming days of swirly dance frocks... sunback dresses... dainty beach clothes. Start now — this minute — to give your hair the care it deserves. Treasure your hair; beautiful hair makes you more of a treasure to *him*.



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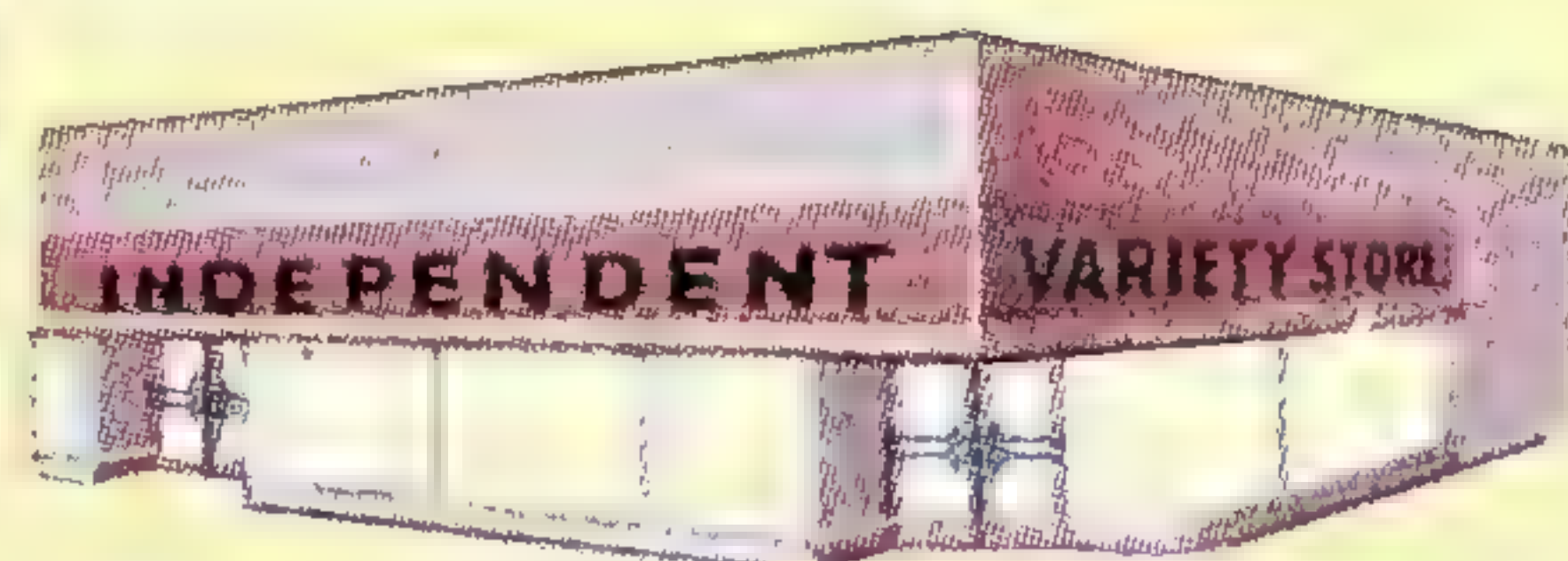
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JACQUELINE DEMPSEY
JACQUELINE NEBEN
NANCY NICHOLAS
JOHN ENGSTEAD

FASHION EDITOR
PROMOTION DIRECTOR
RETAIL DIRECTOR
PHOTOGRAPHER

If you want to make a splash this summer wear a one-piece swimsuit with the molded torso. Bodices are trimmed with shirring, ruffling, bows. Front panels with shirring detail add a softly feminine touch. Stressing the romantic feeling are the fabrics making their appearance at the beach—nylons, water-repellent velvets and plissés. This season's swimsuits make every girl look like a summer dream.



Elizabeth Taylor, M-G-M star, in original beach dress designed by Edith Head for her role in the Paramount picture, "A Place in the Sun"

Liz, opposite, takes her place in the sun in Korday's smart adaptation—a white needle-point pique cover-up with large, side patch pockets, back pleat. Wear it over your swimsuit or as a dress. Sizes 10-18, \$10.95. Marjorie Dillon, her stand-in, wears a vivid coral one-piece Jantzen suit of nylastic with shirred panel front, boned bra-top. Straps are removable. Sizes 32-40, \$14.95. Both at Stern Bros., New York, N. Y., Crowley, Milner Co., Detroit, Mich. and stores on page 83. Sandals by Joyce. Coro jewelry.

For store nearest you write direct to manufacturer listed on page 83

• PHOTOPLAY FASHIONS PHOTOPLAY FASH





SEASIDE SILHOUETTES

*Sally Forrest appears in M-G-M's "Mystery Street":
Barbara Britton in United Artists' "Champagne for Caesar":
Vera-Ellen in M-G-M's "Three Little Words"*

For store nearest you write direct to manufacturer listed on page 83

Sally Forrest, far left, shines in a one-piece elasticized satin suit with softly shirred front. Self-ruffles trim the bodice. Wear it strapped or strapless. \$12.95 by Rose Marie Reid, sizes 10-18. At Crowley, Milner, Detroit, Mich., and Sanger Brothers, Dallas, Tex.

For the feminine approach, Barbara Britton's elasticized plissé suit, left, in new ripple fabric, with panel front, shirred bodice. There's a detachable halter strap. Sizes 32-38, \$8.95. Sea Nymph by Jordan. At Gilchrist's, Boston, Mass.; Forman's, Rochester, N. Y.; Hecht's, Washington, D. C.

Be a sea-siren in the water-repellent rayon velvet suit worn by Vera-Ellen (below left), with shirred diamond front panel, elasticized back. Shoestring ties are removable. \$10.95 by Brilliant, sizes 32-38. At Franklin Simon, New York, N. Y. Terry cloth beach bag by Kleinert.

Cause a rustle at the beach in the lightweight elastic nylon taffeta suit worn by Sally Forrest, below right. Front is shirred. For swimming, a halter shoestring tie. \$14.95 by Mabs of Hollywood, sizes 32-38, at F. & R. Lazarus Co., Columbus, O., and Stix, Baer, Fuller, St. Louis, Mo.





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Street.....

City.....State.....

Saucy for the sea is this dressmaker two-piece bathing suit with the novelty button trim. Unpressed pleats give the skirt, with side fastening, its flare. Beneath, are brief pants. Well-fitting bra has diagonal tucking. Make it an ensemble with the extra drawstring jacket (see sketch). Fluegelman's sanforized and colorfast pin point pique is your fabric answer. You'll be enchanted with the wide color range. Bright accent for your sun accessories—Kleinert's beach bag

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If the preceding pages do not list the stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

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485 Fifth Avenue, New York, N. Y.

Stores selling the Korday pique beach dress and Jantzen bathing suit on page 79)

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CALIFORNIA ORIGINALS

THE SCULPTURED SWIM SUIT WITH THE *Fluid Fit**

"In or out of the
water it's the
most wonderful
swim suit I
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Starring in "The Eagle
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Be the loveliest star on your
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Exclusive Rose Marie Reid
figure-flattery secrets (like the magic
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a two piece tailored version, in a
variety of summer-magic colors.

*the perfect fit—that lasts and lasts

OCEAN VIEWS

A beau-catcher is this bow bra suit of nyloskin lastex worn by Barbara Britton, right, with zipper back. There's a detachable strap for swimming. In solid colors with contrast color on inside of bow. Sizes 32-38, \$14.95 by Catalina. At Younker-Davidson, Sioux City, Iowa; May Co., Baltimore, Md.; Davidson's, Miami Beach, Fla.

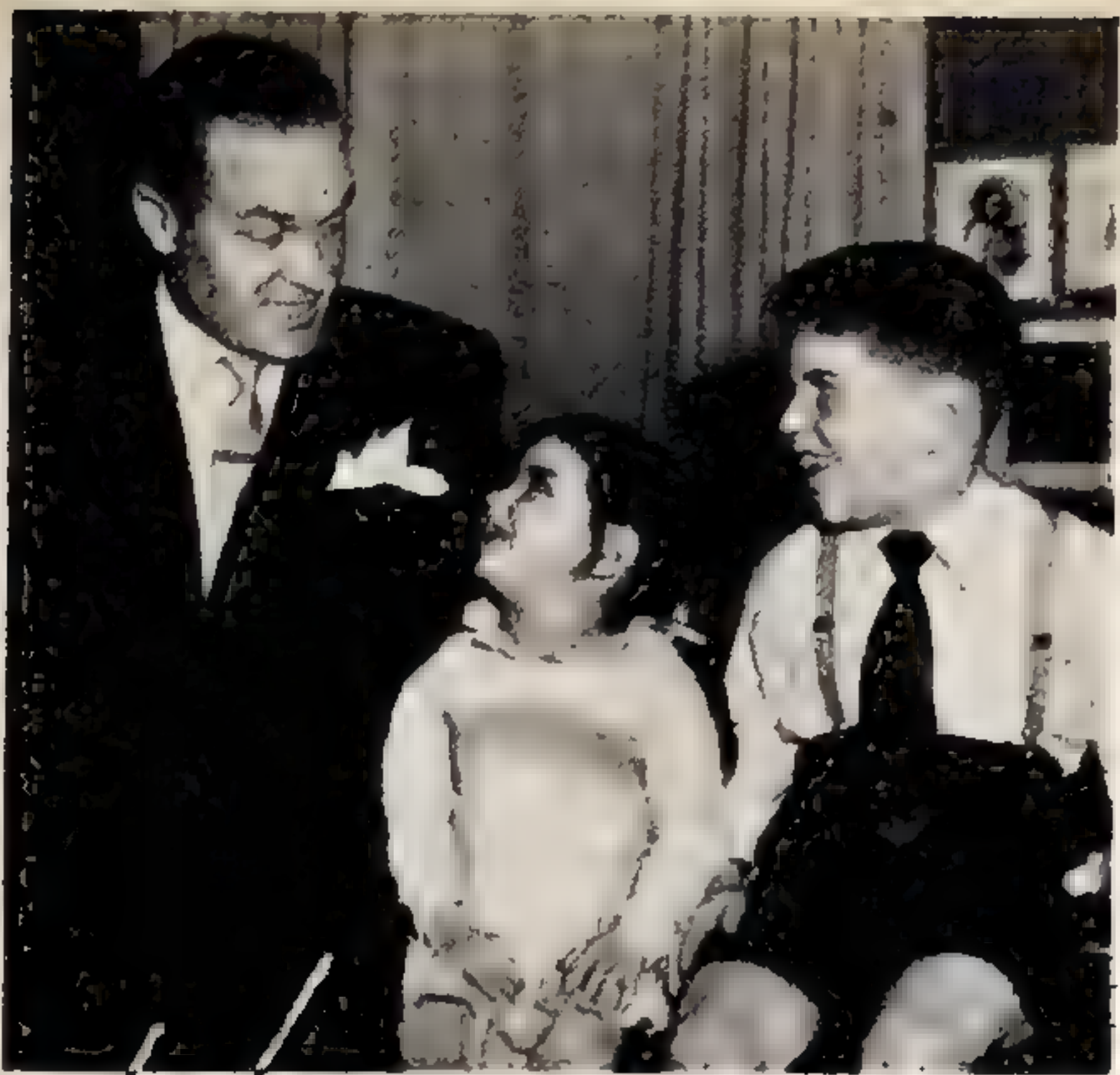


Pertly provocative is this lastex swimsuit of Sea-n-Sun's plissé fabric worn by Vera-Ellen, left, with cuffed bra top and cuffed bottom. Front is completely shirred. Back is zippered. Straps are detachable. Sizes 32-38, \$8.95 by Shepherd. At Oppenheim Collins, New York, N. Y., and Shillito's, Cincinnati, O.

For store nearest you write direct to manufacturer listed on page 83

PHOTOPLAY FASHIONS

Bob with two young patients with cerebral palsy



Hope

FOR THE INNOCENTS

Help Bob help
the handicapped

BOB HOPE may be one of the busiest men in the world. But he always has time for any cause he believes in.

Last Christmas Bob had a week off—all to himself. When he heard, however, that there was no one to entertain the hospitalized vets in Alaska, he bundled his family into a plane and flew north to make the boys' holidays a little merrier.

And this spring, when the tragedy of cerebral palsy was brought to Bob's attention, he volunteered to head the nationwide Cerebral Palsy Campaign which opened May 1.

Cerebral palsy has been prevalent since Biblical times, but medical science has studied it only since 1916. The average person, therefore, doesn't recognize the condition when he sees it.

Cerebral palsy is caused when the parts of the brain that control the muscles fail to develop normally before birth or are damaged at birth. It is a condition, not a disease, with which 10,000 American babies are born every year.

Today over a half-million Americans have this affliction, but there are treatment facilities for only 2,500.

Of all handicapped children, our 200,000 CP children are the most neglected and least understood. For generations these children were considered feeble-minded, often condemned to mental institutions. Now we know that three out of four of them are rated "normal" or superior in intelligence.

Because only one CP child in 100 receives proper treatment, cerebral palsy associations have armed together to rescue all CP children from the attics, the dark corners and the institutions where they have been hidden for centuries.

These associations, organized in every major city and in many counties and states, are now a national body headed by Leonard H. Goldenson, president of United Paramount Theatres, Inc. The Cerebral Palsy Campaign is conducted under the auspices of the United Cerebral Palsy Association.

Diana Lynn, Bing Crosby, Cary Grant, Ricardo Montalban, John Lund, William Bendix, Wendell Corey, Dean Martin, Lyle Bettger, William Holden and Paul Lees also are assisting the campaign.

You can help by contributing to its funds.

THE END

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Miss Jean Brown,
Lovable "Cover Girl"

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...So perfect for your
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your new sheers! It fits
flawlessly, stays up
comfortably, moulds your
figure beautifully. And
imagine, it's

only **\$1.50**

At your favorite store... Lovable Bra
#982, \$1.50. White only, rayon
satin and lace. Sizes: A-cup, 32-36;
B-cup, 32-38. (Also #942, white
or black NYLON)

Pictured on another Lovable model



THE LOVABLE BRASSIERE CO., Dept. P-6, 180 Madison Ave., New York 16

Also on Sale in Canada

(Continued from page 47) you in the Roosevelt bar as soon as I park this crate."

After the second martini, the manager said, "Look, pal, you can't tote this torch all your life. You take women too seriously. You think you can find a doll who looks like *Venus* who will really dote on the simple life? What you really need are a couple of hot numbers who will be interested in a couple of playful weekends. You must have some dillies like that listed in your little black book."

"If we weren't such old friends," the actor said, "I'd never confess this. But I've never had a book of special numbers."

"A guy like you? Hey, now, who are you kidding?"

"I'm telling you the truth, so help me. I guess this makes me a fool."

"It makes you the prize romantic sap of the ages. Imagine a guy dreaming of marriage every time he dates a girl."

The next day was a Saturday and his manager rang through just before noon. "This is probably the effect of my hang-over, but I've found a girl for you. Your kind of a girl. The nice, marrying kind."

"Now tell me what's wrong with her."

"Outside of having been a fan of yours since the first picture of yours she ever saw," the manager said, "I can't see a thing wrong. She's got red hair and she's really stacked. She's a darned good actress too. I know you never want phone numbers but this is hers and she is waiting to hear from you right now."

"A blind date is one of the things I've never had before, either."

"All right," said Bill's manager. "Go on being lonely. At least that means you'll end up with a lot of dough."

Her voice was low and husky, as she answered the phone. She was obviously shy, as she gave him her address. She said she had never done such a thing before, either, but she really felt as though she knew him and she'd like to have him meet her mother.

It was a very little house and her mother was young and delightful. He was completely tongue-tied, standing there, very conscious of his flashy car parked outside, of the broad-brimmed Stetson in his hands. Then he heard steps overhead, steps descending the staircase, and he got his first shock when he saw those ankles coming down toward him.

For they were perfect. And the legs above them perfect, too. And the slim waist, suddenly appearing, and then, those sweater fillers! He was a gone man when he could glance up at her impish little face with her direct eyes, flaming red hair.

If he had obeyed his impulse, Bill would have asked her that very moment to marry him. Instead, he heard himself saying, "I've got my manager and his wife and John Blevin and his wife coming down to my ranch for the weekend. Could you come, too?" It was her mother who answered first, "Oh, I know Mary Blevin. She's a fine woman."

The girl laughed softly. "I'll have to be back in town tomorrow morning for pub-

licity shots. Would it be too much trouble for you to run me back at that hour?"

He heard what the mother and daughter were saying without putting it into words. They trusted him to act like a gentleman and he was to be sure that the girl would act like a lady.

"She'll keep that date right on the dot," he assured her mother, and he knew the older woman heard what he was saying in between the lines, too.

IT WAS after six the next afternoon when he returned to his ranch and his guests began howling at him. "Where on earth have you been? Do you realize you left here at eight this morning, to make town by eleven, and that you should have been back by two? What happened?"

"I'm in love," Bill said. "I didn't have any idea what time it was. I guess I must have just been driving around, all day. I'm going to ask her to marry me."

"You're going away on location tomorrow, thank God," his manager said. "You won't have time to propose."

"Excuse me," Bill said. "You and the gang stay here as long as you like but I've got to return to town for a piece of unfinished business."

The girl was home and she looked even prettier than she had that morning. He sat in a deep chair and she sat on an ottoman at his feet, looking up at him. "I'm going to ask you something," he said, "and if you say 'yes,' I'll faint."

The color flamed in her face but she smiled. "Be prepared to faint then," she said, "because I do say yes."

That was the first time he kissed her. She reached to just a little above his shoulder, as they stood clasped in one another's arms, and he could feel her heart beating as excitedly as his against his chest.

"My divorce becomes final in three weeks. Will you marry me then?"

"I'll have to wear a ready-made dress, if I do."

"You'll probably have to wear slacks, because I'll be on location."

"I'd marry you if I had to wear overshoes and live in an igloo."

Their wedding date was June 5th, 1937, and it was a Saturday when he had worked all day long. They were married quietly, with only her mother and one close friend as witnesses, and they spent the night at his ranch and his heart was startled and delighted at her innocence and her sweetness and her warmth. He was happy as he never dreamed he could be and he told her they would never quarrel, that they would have the perfect love.

So, three days later, they were in a fearful row. Now they couldn't tell you to save them what it was about, but it had something to do with her youth and innocence and much to do with his temperament. He didn't realize he was imperious, and even spoiled by his stardom. But in about five seconds he knew she didn't have that red hair for nothing, and he told her she could pack and go home for all of him and good riddance.

Then he heard her sob and felt himself falling to pieces inside. He turned and saw the tears coursing down her face and saw her running toward him and she was in his arms. "Bill darling, I love you, I don't care which of us was right or wrong. I love you. That's all that matters."

The location over and back at the ranch, he found what a baby he'd married. She didn't know a thing about cooking or running servants. She didn't know how to order, and she barely knew which end of a horse was which. Most of the time this amused him, but occasionally it riled him and his temper would flare and hers would respond. But the end of the quarrel was always the same. She'd be in his arms, telling him how she loved him, and he'd be responding that he loved her.

Which was well, because things weren't going quite so well career-wise with him by early 1939. Oh, his pictures were being shot, all right, but his scripts were inferior and the sales of the pictures were bad, which meant he got booked mostly into Hitching Post theaters, which automatically forced him into a small box office league and he considered this unjust. He believed in the character he was portraying, but he knew the presentation of it was all wrong.

He talked it over with his wife one evening. "If I could buy the rights to this character, I could control it," he said. "It would take a lot of cash, though. I'd probably have to sell something."

"Why not the hunting lodge," she said. "We don't get up there much anyhow!"

"But suppose I'm pulling a boner and lose all the money?"

"Then you'll lose it."

He found the rights to the character more expensive than he anticipated. In fact, he could buy only a few of them with the price of the mountain place. War came to Europe and the sale of his pictures sank even lower. He worried and fretted and one day his wife came to him and announced that she was giving up her career.

Her career was one of those unspoken things between them. He knew how ambitious she had been for it, yet, gradually, he saw how quietly she managed to be free when he was working, so that she might serve him. He had never thanked her for that because he was afraid she might think he did want her to quit acting. He couldn't ask her to make that sacrifice. "But you've got it in you to become a great star," he said.

"Look," she said, "are you going to force me into elaborate reasons for being lazy?"

He lost all sense of time and space as he kissed her. And that moment became another of the silent secrets they shared, as he realized she had dodged for both of them the danger that with his career going down, hers might go up and separate them.

By 1942, things were getting a little rougher with Bill's career. America was in the war. Besides the adventures of living news, his films looked, and were, childish. Now, he openly battled with his producer and finally, by selling the ranch and the beach house, he secured all rights to the character he portrayed and he decided to finance and make his own pictures.

Which he did, for three of them, only to discover he couldn't sell them and, later, that he couldn't get any further bank loans to produce any more of them.

There was, in fact, only one solid thing in his life: His wife, his love. They were living in an apartment at swank Sunset Towers. It had been a joke to Bill when his dream girl had announced they no longer needed servants, that she had learned to cook. Even though she had never been out of telephone range of him,

do you have a kindly heart?

Or, do you **KNOW** someone whose good works and unselfishness deserve recognition? You can tell about it **AND** win a valuable prize on

"ladies be seated" Monday—Friday ABC Stations

JOHNNY OLSEN, M.C.

For details of "The Kindly Heart" contest, read

TRUE ROMANCE magazine now at newsstands!

during the years of their marriage, she had still managed to go to cooking school. She had become an expert on horses, too.

The ending of the war should have made things better for him, but it didn't. The only thing he knew was that he now controlled every right to the screen character with which he had been identified, even if he was off the screen now, with those unreleased pictures in the can.

The test came when David O. Selznick offered him a role in "Duel in the Sun," the part of a man in a red-light district who gets killed under highly disgraceful circumstances. He turned it down on the day he knew he could no longer pay the rent on the Sunset Towers apartment.

"Suppose I got a chance to come back in my regular pictures," he explained to his wife. "The kids could never believe in me, the nice people I want for my fans, those mothers of today's youngsters, whom I first reached. Well, honey, could they believe in me if they'd seen me in a part like the Selznick one?"

"No, darling. I saw a little house today, up in the hills. It's not bad, for sixty-five dollars a month. And I found a wonderful dealer who'll give us cash for the car."

"Now wait a minute. How can we get along up in the hills without a car?"

"Why not? We're not going anywhere and we've got each other. That's all that counts, darling."

It was almost 1947 before the tide turned, a funny, black-and-white tide called Television. And in hundreds of thousands of homes, the children first, and then the families, began demanding *Hopalong Cassidy*, and more *Hopalong Cassidy*.

And so Bill Boyd came back, Bill and his lovely Gracie, who was Gracie Bradley, before she gave up her career. Bill became *Hopalong* to a whole world and Gracie, traveling wherever he traveled, standing in crowds, waiting in hotel rooms, sleeping on planes or trains, became *Tripalong*. And the money came back to them, too, at least a bit of it, because it can never be what it was, with the tax situation. But Gracie and Bill haven't moved from the little house in the hills, even though they've got a car now.

"How could we leave that house?" Bill asks. "That's where I found out how great the love of two people can be, how blessed any man is who finds his perfect wife." All of which is perfectly true, just as every word of this story is true, please remember, whenever any person tries to tell you that there never has been a perfect marriage in Hollywood.

THE END



Principals in Hollywood's greatest love story: Bill (*Hopalong Cassidy*) Boyd and his wife, Grace



"That Formfit look"

YOURS—*A Sweetheart of a Figure*

THE EXCLUSIVE LIFE BRA WAY

Exciting! That's the word for you in Life Bra, designed from *live models* to assure you just the right bra to fit your exact figure proportions! Life Bra is tailored the exclusive Formfit way with quilted cushions for healthful support and elastic insets for free-action comfort... the result—a high, young and natural lift with real separation, no matter what your bustline size or development. Be fitted now and see what an amazing difference Life Bra can make in your figure, instantly!

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Life Bras from \$1.25

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THAT DARE

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THE STRAPLESS V-ETTE*

Whirlpool BRA

BY HOLLYWOOD-MAXWELL

For any fashions that call for bare shoulder, bare back, you need both of these wonderfully supporting V-ETTE bras.*

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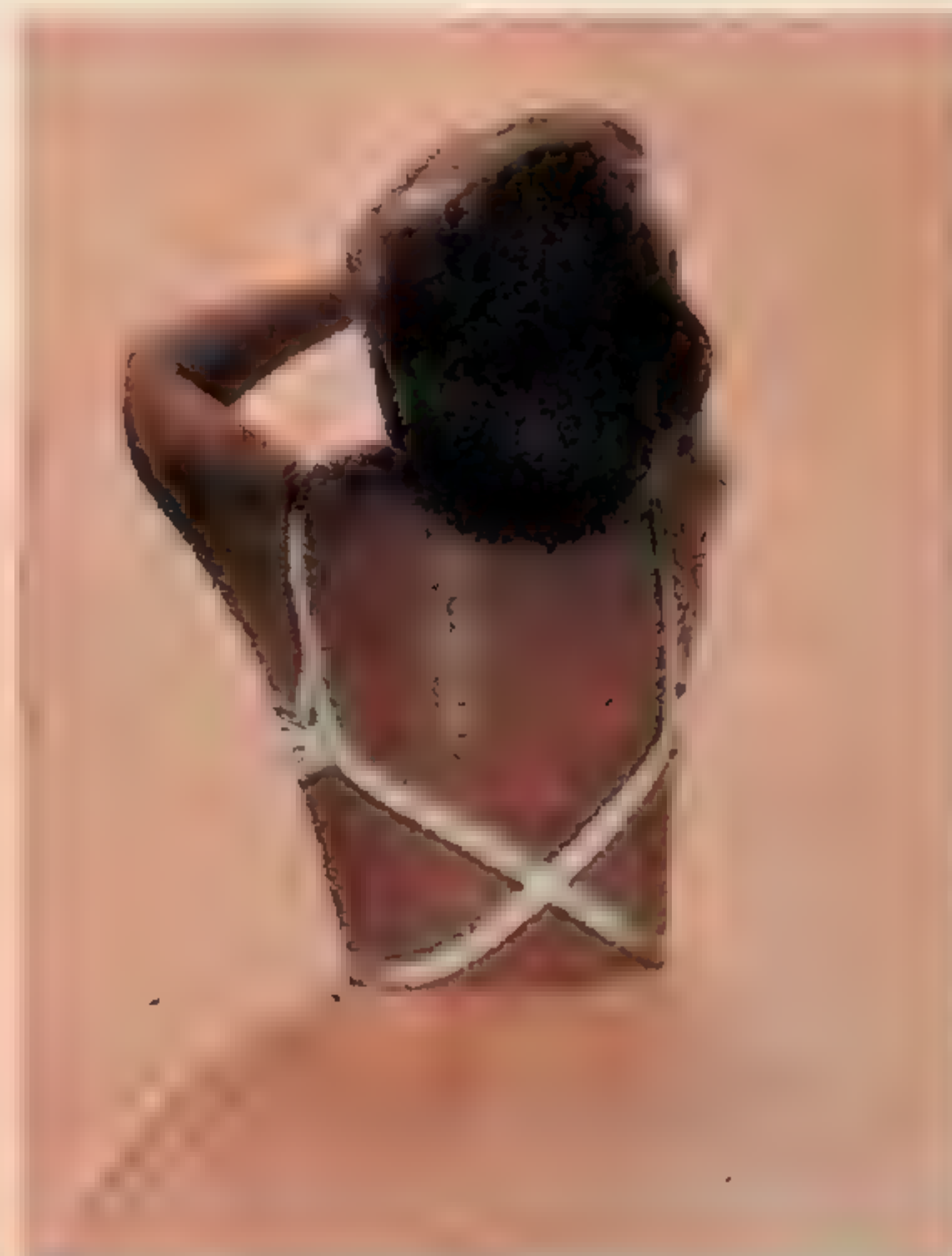
America's most-asked-for strapless. It holds, molds and controls with luxurious comfort. In White, in Black, A, B, C cups 5.00

at right/

A new backless V-ETTE in sheer nylon marquisette broadly separated straps . . . bare to the waist in back. B and C cups 3.95*

AMERICA'S MOST-ASKED-FOR BRASSIERE

*reg.



That's Hollywood for You

(Continued from page 50) screen, than Gloria Swanson. She plays her "Sunset Boulevard" role of Norma Desmond in restaurants, night clubs and, I'll bet, in private . . . Poor Gregory Peck. Always a bridesmaid and never a bride. Peck has been nominated for an Academy Oscar more often than any other actor, but he hasn't captured one—yet . . . Doris Day talks as if there's a swing band behind her. When we were chatting one day, she said, "I'm getting big kicks out of being a movie star. It's a happy thing. Everything's coming my way. Love my work like it's a lover boy. Gotta be happy when I'm working or I'd quit."

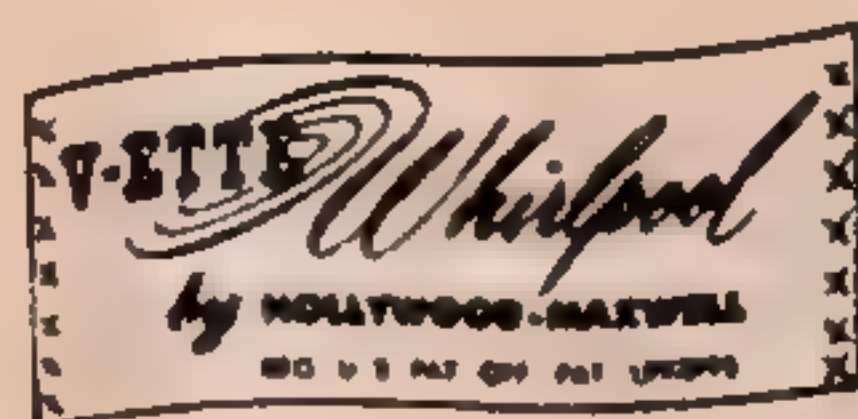
I miss Ernst Lubitsch. No pictures today have that touch . . . Bette Davis should stop trying to act like Bette Davis and she'd be fine . . . I'm tired of gags about liquor and Ray Milland, and so is he. I'm also tired of gags about Jack Benny's stinginess, but he isn't.

ESTHER WILLIAMS is the only fish I know who looks good out of water . . . I'm certainly glad that Judy Holliday is going to do her *Billie Dawn* role in the movie version of "Born Yesterday." Anyone else would have been an impostor . . . The Dick Haymes-Nora Eddington-John Ireland-Joanne Dru quartet confuses me, especially when Errol Flynn is tossed in for a mention. Come on, just be yourselves and stop depending on each other for billing . . . Jane Wyman can be as charming as any dame in Smogville . . . To show you how things are done in this town, Beverly Hills has a "Little Super Market" . . . Asked during an interview what she thought motion pictures needed most, Ethel Barrymore answered, "Faith in the public—not popcorn."

I don't know how any performer can be as relaxed as Bing Crosby, and I can't name an actress that nonchalant and easy-going in her work . . . Dorothy McGuire, regardless of the film she is put in, seems destined to play *Claudia* . . . After the many semi-documentary pictures, "Adam's Rib" was a treat because it was good to see polished performers who know their craft. I think there is definitely a place in movies for actors . . . Wonder if Howard Hughes regards Glenn McCarthy as a poor millionaire . . . If I were casting for a lady taxi-driver, I'd put Ann Sheridan in the part. Annie knows all the words, too . . . Making movies isn't easy, and each picture presents its own problems. M-G-M, preparing "Quo Vadis," couldn't discover what piece of music it was that Nero fiddled while Rome burned. So they assigned Niklos Rozsa to write the fiddle music for the movie Nero . . . I'm not a guy for views, but I must admit that I still get a kick out of looking down on Los Angeles at night from Sunset Strip . . . Ida Lupino always looks as if she might explode any minute.

Montgomery Clift must have a few secret suits stashed away somewhere . . . An actress's best friend is her cameraman. Joan Crawford, dancing at Mocambo, saw her cameraman in a party at ringside, and asked, "What are you doing here? You should be home getting some sleep. You've got to photograph me to-

say it to your senator—
**the movie tax
must go!**



It's not the genuine Whirlpool stitch without this label*

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tomorrow morning!" . . . I sometimes get nostalgic to hear Dick Powell sing again, but never Rudy Vallee . . . If I had anything to say at Warners, I'd put Virginia Mayo in a Technicolor musical and, showing off her figure, Warners would gross a pretty figure . . . Ronald Reagan, commenting on his trip to Ireland, said, "It's like a Hollywood set where all the parts are played by Barry Fitzgerald."

IT'S my opinion that Greta Garbo is in a league all by herself as far as movie actresses go. Yet Gee-Gee never won an Oscar . . . I sometimes wonder if, at home, Cyd Charisse dances on her toes while Tony Martin sings "Marta" . . . Hollywood people returning from a trip to New York think they are your only means of communication with Broadway, and tell you about the shows as if they were Columbus . . . Dimitri Tiomkin, who has some Mike Curtiz in him, told me that the show he enjoyed most was "Kiss My Kate" . . . Wonder when Peter Lawford ever gets the time to work in a picture . . . Fred Astaire is never untidy . . . There's nothing like an agent, except maybe another agent. Jack Klass, agent, approached Ivan Kahn, casting expert at Fox, and pitched with, "Got a great hunk of talent for you, who sings like Sinatra, dances like Kelly and looks like Bogart." "Bring him around," said Kahn excitedly. "It's not a him, it's a her!" said Klass . . . I can't tell you why, but Danny Kaye doesn't make me howl with laughter. It could be that I'm not British.

Dearie, do you remember when Clara Bow was "It," William Powell played villains, Vilma Banky and Rudolph Valentino were the great lovers, Corinne Griffith was "The Orchid Lady" and William Haines played smart alecks? Well, if you don't, just stick around. They'll probably be back on television . . . Ronald Colman tells me that a fan club is a group of people who tell an actor that he's not alone in the way that he feels about himself.

Of all the newcomers, the actress I go for most is Ruth Roman, but I have plenty of company . . . Howard Duff makes a great Sam Spade, but he can't solve his own Ava Gardner caper . . . Vic Mature is a Vic Mature admirer, and on the photograph of him at the studio he scribbled, "sterling performer" . . . Whenever I see Lana Turner at a night club with husband Bob Topping, I always think it's a scene from a Lana Turner picture in which the wealthy young man from the other side of the tracks is taking out our heroine . . . Mercedes McCambridge reminds me of James Cagney. She has that same kind of authority with veiled menace . . . Betty Grable looks as good in a nightgown as she does in pajamas, or vice versa. Please yourself . . . Take my word for it, Orson Welles actually said, "If there's anything I loathe, it's an exhibitionist." . . . I know that M-G-M has a clause in every contract prohibiting its actors from appearing on television. And when Lassie was offered a job on a television show, the trainer had to reject it. The studio insisted that Lassie is not a dog, but an actor. That's Hollywood for you!

THE END

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(Continued from page 63) big crush Charlie Feldman, Gene Tierney and Oleg Cassini about a possible television series for herself. Cassini had had his showing of new summer clothes at a big Hollywood department store just a few days before and was taking bows for his lovely creations from the several who had seen them. Gene was wearing one of 'em—a cool, sheer, rather tailored wool dress of brilliant coral, tight of waist and with a skirt that looked pencil slim but had enough "hidden fullness" in the way it was cut to give it plenty of flow. Push-up sleeves, a tricky small collar of the same coral wool and a tiny, long-sleeved bolero completed the costume.

GLORIA SWANSON, who is but sensational in "Sunset Boulevard," looked stunning at Charlie's (he made the picture) luncheon, in a simply cut, slightly draped black crepe dress; a large, black fringed wool shawl around her shoulders, and her sleek haircut topped by the tiniest of dead white hats from which a stiff little veil fell to just below her eyes. S'matter of fact, Gloria has been doing a lot of "show stealing" around here and was the unquestionable hit of the lovely dinner dance that Julie Kline, with Mrs. Van Johnson and Iris Bynum to help, gave at the Ambassador for the Damon Runyon Memorial Fund. It was their second such affair, and was in co-operation with Saks Fifth Avenue Beverly Hills shop and those wonderful hat makers, Rex and Wally. Loretta Young narrated the fashion show, and look who modeled the clothes! Arlene Dahl, Nancy Guild, Donna Reed, June Havoc, Angela Lansbury, Janet Leigh, Diana Lynn, Ann Miller and more! But when the Swanson stepped out for the finale in a breath-taking gown, the crowd stood up and cheered her!

Joan Leslie is sort of reversing things by wearing a dress from her own private wardrobe in "The Skipper Surprised His Wife." It's usually the other way around, with stars often buying their screen gowns from the studios to wear in private life. Well, anyway, Joan traipsed into the studio one morning wearing a little cotton house dress—just a cute polka-dot thing that was so dreamy she was asked to

keep right on wearing it until certain domestic scenes were finished.

Marie McDonald, well again after that long siege of illness, had eyes popping out to *there* when she showed up at a beach party in the last gasp in bathing suits. It was made of white lace over a heavy pink satin base. With Marie's shape, stunning is a small word.

Now back to a bunch at a big buffet—this time at the wonderful new home of Gail Patrick and Cornwell Jackson. June Haver wore a pink rose twined in with her choker of pearls and brilliants. You just gotta have a big flower, real or not, tucked into your necklace, high and center, or you just ain't livin' this season! Gertrude Michaels, back in the movies with both feet, Ginger Rogers with Greg Bautzer, Lizabeth Scott, the Van Johnsons, all among the Jackson's diners. And Van had three helpings of the dessert that Gail whipped up herself, a cake that wasn't really a cake. Van asked for the recipe, but just like that night at Sonja Henie's several months ago, he didn't get it!

Some of this group went on to Mocambo later where that Firehouse Five Plus Two have been taking over every blasting Monday night (and blasting is the word) for the gol-durndest Dixieland and Charleston sessions this side of 1925! We've never seen Hollywood "let its hair down" over anything—like the way these "Names" have checked their inhibitions at Mocambo's door to get into these leg-breaking contests. Couples who team up on the dance floor and go mad together aren't always a pair who were dating that evening. For instance, one session saw Van Johnson and Lana Turner teamed to knock themselves out, while Cornel Wilde with Jane Wyman and Kirk Douglas with Mary Anderson were contestants. One eve, Perc Westmore, Bette Davis, designer Don Loper (who could outdance 'em *all* in any category if he wished) acted as judges, while their "mates" let everything go with various partners. The place has been a madhouse on Monday nights, and *what* fun! Well, it's as good a way as any to replace the square-dancing craze. And not as boring, if you ask us, and nobody did!

THE END

get in the game!



Your guess is as good as ours—when it comes to picking the actor and actress who will be the leaders next month.

This month **June Allyson** and **Farley Granger** were voted tops.

So make your selection. See how close you come to picking the winning favorites in Photoplay's readers' poll.

My favorite actress

My favorite actor

Mail your vote to:

READERS' POLL EDITOR

c/o PHOTOPLAY

205 E. 42 St., New York 17, N. Y.

How June Overcame Heartache

(Continued from page 43) be like a little child, put yourself in God's hands, and take whatever He sends. It's the only way toward peace."

Because grief is the common lot, because others in grief may be helped through her story, June is ready to share it. Last August, she and John Duzik were looking forward to marriage and life together.

In the midst of their planning, John went to the hospital. His parents came down from Rock Springs, Wyoming, to be with June and him. The whole thing seemed safely over until, on Sunday, they took John back to the X-Ray room. June rode in the elevator with him, unsuspecting. But John, who knew so much about medicine, felt that something was wrong and that he ought to prepare her.

"I think we may have to go back to surgery."

"Oh no! that's not possible!"

"Yes, it is, honey." He reached for her hand. "But we'll come out all right."

They took John to surgery a second time, a third time, they gave him the last rites of the church. He had his little joke with June. "I've got to go upstairs again, honey, wouldn't you know it?" His mother bent to kiss him. He held her there for a moment. Speech was an effort, but he had something to say.

"Remember that basketball game when the score was even, and I had to make the free throw? Remember it took me almost a minute? I was praying, Mom, and I made the point." He smiled up at her. "You pray just as hard."

THEY were all in the chapel praying, June and her family, John's parents, his brothers and sister who had flown in from Wyoming, some of his friends and the nuns. They prayed out of the fullness of their hearts, but also as their faith and church had taught them. Not, "Dear God, if you'll make John well, I'll be good all my life..." They prayed in the spirit of Jesus at Gethsemane: "If Thou be willing, remove this cup from me. Nevertheless, not my will, but Thine be done..."

A tap on June's shoulder. "He's still with us," said the intern softly, "but that's all."

For what seemed an endless time, she stood unseeing. Then the fair head bent over the crucifix again. If this cup must be drained... "If John must die," she implored, "please, dear God, please take him straight to Heaven."

Then she couldn't stand it any longer, and flew upstairs to the operating room. They were suturing the wound. June will never forget that moment, lifting her on wings of joyous thanksgiving. Because, in the interval, something had happened. For the first time in days there was color in John's face. The bleeding had stopped. In his delirium he screamed, and even this seemed to please the doctors, for that morning he couldn't have found the strength to scream.

But the improvement was temporary. Complications set in. For five weeks John hovered between life and death, and those who loved him, between hope and resignation. June had to go back to work. Every moment away from work she spent at the hospital, either in the chapel or in John's room, knitting him a sweater. On the set, her eyes were forever turning to the phone.

She slept in the waiting room at St. John's without taking her clothes off. She was still praying that maybe a miracle would happen, though she knew it would have to happen very soon. As the nuns



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prayed, she rose from her knees and looked at him. He'd suffered so much. Now he was smiling, his face relaxed and touched with a kind of radiance. Suddenly, as if a cloak had descended, her whole being was wrapped in such peace as she'd never known. "If you can look like that when you're dying," she thought, "then it must be that something beautiful is happening. It must be that God has answered our prayers and he's going straight to Heaven."

This sense of peace, beyond what the world can give, stayed with her through the night. It was a rare spiritual experience. "Someday," she says simply, "I hope to get it back again. It's as close as I've ever been to God."

In the hospital chapel they celebrate mass at six. June wanted to get down there. Knowing that John would die soon, she longed to pray for him once more at mass. The service was about to begin, when again she felt the tap on her shoulder. "You'd better come up, June. Dr. Duzik has just died."

IN SPITE of this message she was confident now that John still lived—and she was right. With his hand between hers, he died at twenty minutes past the hour.

Now the long vigil was over, and life had to be faced. With all her religious ardor, June remains human. There were moments when grief threatened to overwhelm her. As when she returned to John's room to gather up her belongings and found the sweater she'd been knitting for him. She went back with his folks to Wyoming. Watching her, Mrs. Duzik said gently, "Cry, June. Because God made tears, too."

John's mother is a wise woman. Something was on her mind, and she waited for the chance to say it. It came after she'd washed June's hair one day. Standing behind her, massaging her neck and temples, Mrs. Duzik spoke in quiet tones of her son. How lucky they'd been to have him, if only for a while.

"But, June, I'm older and more experienced than you. I know that John's place in your heart will always be there. Only, I want you to remember this always. Don't be forever comparing others to John, to their disadvantage. Like all humans, my son had plenty of faults. Don't put him on a pedestal. It might ruin your life."

June feels no self-pity and doesn't want pity from others. So she shrank from returning to Warners, where there were still publicity chores to do. Going back to Twentieth would have been easier. At Warners she'd meet the people who'd shared her day-by-day ordeal. If they were overly sympathetic, she might break down. It was all right, though. People understood. Nobody said too much. "You look thin, June . . ." Or, "I hope you'll get some rest." They were kind of matter-of-fact and she blessed them for it.

Her most difficult moment came when she closed the door of her apartment behind her. Up to now she'd been borne along by all that needed doing, surrounded by those who loved her. Now she was alone, and wherever she looked, she saw John—in the shelves he'd put up, in the books he'd given her, at the table where he'd tucked away her first meal. "Honey, I thought I was going to marry an actress, I'm marrying a cook!" The ring of the phone knifed through her. When the phone rang, it would never be John again. If she hadn't known desolation, she'd have been less than flesh and blood.

Suffering must be borne. It can be borne in many ways. It can enlarge or diminish the sufferer. Instead of rebelling, June accepted her pain.

Her creed teaches that absorption in sorrow is selfishness. June acts as she be-

lieves. Though your heart's heavy, you have no right to impose your burdens on others who have burdens of their own. To the world, she presented a cheerful face. To lose herself, she tried to do for others and found that the doing brought its own satisfactions. As often as possible, she'd go out to sing to the boys at Birmingham Hospital. She wrote to magazines that might have pictures of John, and started a scrapbook for Mrs. Duzik. Jim Hogan, who was to have been best man, told her of his mother's work with the children at Juvenile Hall. Would June like to help? She would and did, and fell in love with a pair of blonde twins who yelled to go home with her and whom she'd have taken if she could.

HER sisters' children have been a god-send. "Sometimes I don't know what I'd have done without those babies." She welcomes the chance to sit with them when Dorothy or Evvie want an evening out with their husbands. They adore her, and why not? She's Cathy's "horsey" and trots her 'round the place till she gets a stiff neck. At Evvie's, she keeps a pair of red sleepers exactly like little Brian's and climbs into them, come bedtime, which enchants him. In the morning she gives him his bath and pretends he's hers. For the first time a wistful note creeps into her voice. "I'd love to adopt one, if I don't get married."

Which is as good a place as any to scotch the story, started by Winchell, that a boy named Joe Campbell would eventually be June's husband. Joe Campbell is a friend of hers, introduced several years ago by her sister and brother-in-law. What she chiefly regrets about the rumor is that it caused embarrassment to Joe. For herself, she's been too long in the business not to realize that columnists are bound to let fly in the hope of hitting a bulls-eye. Such things don't bother her, they're not important.

She's glad to be working with her good friend, Gloria De Haven, in "I'll Get By," her current picture at Twentieth. She's glad it's a musical. June feels that what she has to sell is happiness.

All these things have helped. Most of all, she's been helped by her church and its teachings. She owns a large library of religious books, well-worn by use. Since John's death, she reads them more constantly and feels especially drawn toward St. Teresa.

"She was so young. She died when she was my age. Her life proves that you don't have to do great things to win grace. With her, it was just the little everyday sacrifices. I read a letter of hers that seemed to speak straight to me. She said they marvel in heaven that we can give the name of death to the commencement of life. That letter meant a great deal to me.

"When you're hurt," she explains, "you pray harder than you've ever prayed. In the world, listening to others, you can't always hear God. But in the quiet of a church nothing comes between. You can talk to Him as you would to your own father. Getting close to God is the only way I know to get close to John. But it never entered my mind to take the veil. For girls who have the vocation, I think it's marvelous. Only I don't have. God hasn't chosen me."

Some things she still isn't able to do. In Wyoming, she couldn't bear to go to Jackson's Hole where she and John planned to build a ranch. Here she avoids the golf course. John gave her her clubs and started her on the game. She can't bring herself to go near the Country Club, where they last played together. But she will someday. John wanted her to.

In a special drawer lie some of the ties

she bought him. June has always liked men's ties for their color and design. Soon after they started going together, she took two to John's office. They made a powerful hit. "From now on," he proclaimed, "you pick out my ties." Of all his possessions, June wanted only the ties. Some, she gave away to close friends of John's. The rest she keeps in this drawer.

With all the help her loving spirit acknowledges, she doesn't pretend that the way has been easy. When it seems too hard, she tries to think back to the night before John died and the miraculous sense of peace that enveloped her. It gives her heart to go on. "When tragedy strikes and you feel you can't bear it, you find, years later, that some good has come of it. Some good has already come to me."

She lifts her clear-eyed gaze. "The people I'm sorry for are those who don't believe in God. John was here one minute, and gone the next. The John I loved, the soul of John wasn't there anymore. All the clever people with all their clever ideas can't explain where it went. I know it went to God."

Her Lord is June's Shepherd. He brought her whole through the valley of the shadow.

THE END

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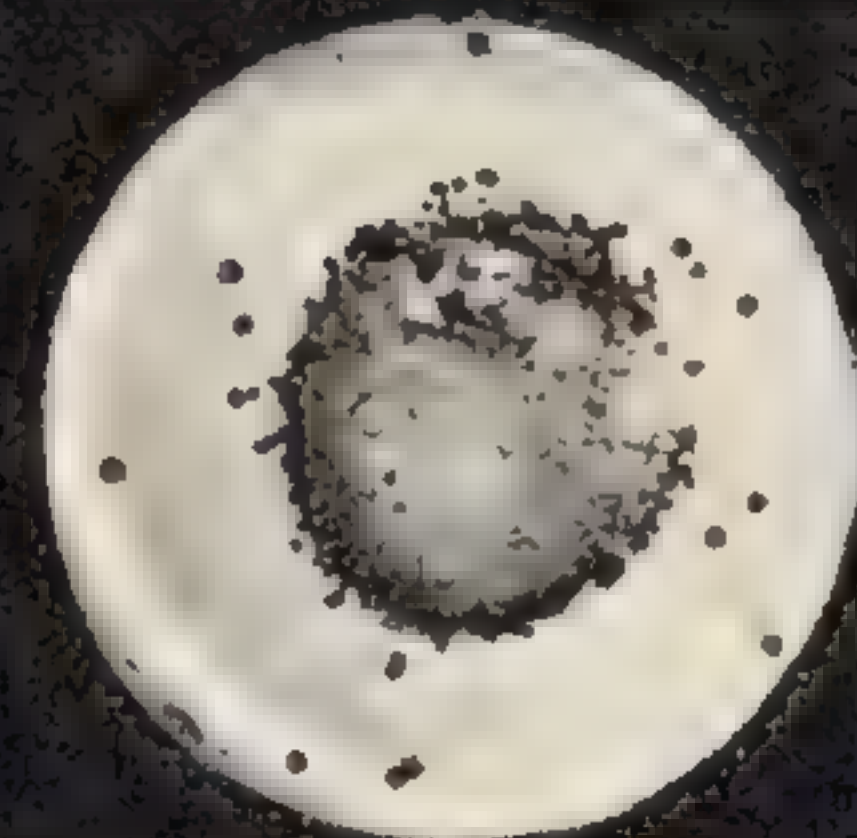
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DOUBLE YOUR MONEY BACK—if not completely satisfied.

* All comparative figures mentioned in this ad are based on the average of laboratory tests of leading deodorants. Name of independent laboratory available on request.

(Continued from page 55) Mary Lou, although she's always liked and been interested in motion picture people, has always said, "I will never marry an actor. It would be like taking my typewriter home at night."

However, last autumn when Mary Lou was on vacation and, in blue jeans and without make-up, painting her fence, a tall, dark and handsome man came along and said, "What are you doing?"

"Painting my fence, of course, silly!"

She was doing a rather sloppy job of it, so Tall-Dark-and-Handsome said, "Let me show you how." When they stopped for a cooling drink, he said his name was Lee Fredericks. No, she said, she wasn't married, and what did he do? Well, Lee said he was an actor just fresh out in Hollywood from the New York stage and great things were probably going to happen to him. When Mary Lou didn't spark at that, Lee quietly said, "What's wrong with that?"

"It's just that you're an actor and I'm on my vacation," Mary Lou said.

THEY went together for seven months. Just before they were married, Lee finished his first picture (not at Paramount) starring in "The Sun Sets at Dawn," which has a cast of New York stage actors, all new to Hollywood. His next picture is "Prowl Car" with Edmond O'Brien.

Diana's and Lizabeth's shower for Mary Lou was held in the evening (nearly all the guests being working girls), at Diana's new Canyon home. The studio workers and stars had just the sort of fun you have when a popular girl in your crowd gets married. The shower presents were a mixture of glamorous and practical ones. The Alan Ladds (Sue couldn't be there) sent a beautiful dressing gown, Olga San Juan (Mrs. Edmond O'Brien) gave Mary Lou a carving set and steak knives, Wanda Hendrix's gift was a silver ice bucket (Wanda also gave her a beautiful antique chair for a wedding present). Corinne Calvet's gift was a set of beautifully embroidered sheets and pillowcases, and Lizabeth had searched until she found a lovely seascape in an antique frame, which was one of the shower highlights. Diana gave Mary Lou two lovely sets of pink sheets and pillowcases, and there were scores of other lovely things.

The wedding presents which came later were also a young bride's dream gifts. Bing Crosby sent the couple a television set, and Bob and Dolores Hope turned over their home in Palm Springs to the newlyweds for their honeymoon. If Bing Crosby's son had been marrying Bob Hope's daughter, there couldn't have been more excitement. The wardrobe department helped Mary Lou with her trousseau and Nellie Manley, head of the hair-dressing department, did Mary Lou's hair. Other gifts included an electric mixer from Betty Hutton, a silver Lazy Susan from Jerry Lewis, an electric table broiler from John Lund, and many others.

Diana and Liz didn't want the gifts to steal the whole show at their shower, so they prepared a buffet supper table that was beautiful and imaginative. It was decorated with tall, white taper candles, red tulips and heather, and as a centerpiece they spent hours making a miniature stage set with an actor and actress going through a scene, and a tiny bride in all her finery, looking through the window. There was also a beautiful bride-to-be cake, trays of divine sandwiches, and a huge bowl of champagne punch on the table.

The sandwiches were: Nut bread with cream cheese; chicken salad on white

bread; cucumber open face sandwiches on whole wheat; egg salad; chopped black olives with pimiento.

CHICKEN SALAD SANDWICHES

Combine 1 cup chopped chicken meat, 1/4 cup finely chopped celery, 1 tsp. lemon juice, 1/2 tsp. coarse ground pepper, 1/2 tsp. salt, dash of cayenne, and 4 tbsp. mayonnaise. Spread on buttered white bread. Cut in 2" squares. Garnish with parsley.

CUCUMBER OPEN FACE

Pare and slice cucumbers 1-inch thick. Hollow out and drain. Mix equal amounts of chopped watercress and sharp yellow cheese spread. Fill cucumber boats and sprinkle with paprika. Place on whole wheat bread cut with round cookie cutter.

EGG SALAD SANDWICHES

Hardcook 5 eggs. Shell and chop. Add 1/4 cup mayonnaise, 1 tbsp. finely chopped parsley, 1/2 tsp. dry mustard, 1 tsp. onion juice. Mix well. Make sandwiches using slices of buttered whole wheat bread. Cut in finger strips.

CHOPPED OLIVE AND PIMIENTO SANDWICHES

Combine 1 small can chopped black olives and 1 pimiento, finely chopped with enough mayonnaise to make a spread. Make sandwiches of white bread. Cut in circles with cookie cutter.

CHAMPAGNE PUNCH

(Makes 20 Servings)

Cut in very thin slices:

2 cans (No. 1 tall) peach halves

Add: 1 cup brandy

Cover. Let stand overnight. When ready to serve fill a clean wide-mouthed quart jar with cracked ice. Turn upside down in punch bowl. This keeps punch cold without diluting it.

Pour around it:

3 bottles very cold champagne

1 bottle very cold white wine

Add: 1 (10 1/2 oz.) jar maraschino cherries with juice

Brandy-soaked peaches

Float orange blossoms on top, and you have a nectar for the gods.

NUT BREAD

(Makes 2 loaves)

Sift, then measure:

1 1/2 cups flour

Sift again with:

5 teaspoons baking powder

1 1/2 teaspoons salt

1/3 cup sugar

Add:

1 1/2 cups whole wheat flour

3/4 cup chopped walnuts

1/2 cup cut-up dates or raisins

1/4 cup dark molasses

1 1/4 cups milk

2 tablespoons melted shortening

Pour liquid mixture into dry mixture. Stir enough to blend thoroughly. Do not heat. Turn into greased loaf pan or 2 well-greased (No. 1 or No. 2) tall cans. Bake in a moderate oven (350° F.) 45 minutes. When cool, slice thin for sandwiches.

SHOWER CAKE

If your mixing equipment is large enough, make *double* this recipe. Or have a friend bring bowls and pans, mix one recipe each, but bake them together.

Sift, then measure:

2 1/2 cups cake flour

Sift again with:

3 1/2 teaspoons baking powder

1 teaspoon salt

1 1/3 cups sugar

Place in mixing bowl:

1/2 cup shortening

Stir just to soften. Add dry ingredients.

Combine:

1 cup milk

1 1/2 teaspoons vanilla

1/4 teaspoon almond extract

Add 3/4 cup to flour and shortening. Stir until all flour is dampened. Then beat 300 strokes. Add remaining milk.

Beat:

4 egg whites

Add, a small amount at a time:

1/3 cup sugar

Beat after each addition. Continue beating until mixture stands in soft peaks. Add to batter. Beat 150 strokes. Pour in two 9" layers and bake in a moderate oven (350° F.) 30 to 35 minutes.

Or make *double* this recipe and bake in 3 well-greased 8" square pans, 35 to 45 minutes or until firm. Turn out. Place side by side on cardboard covered with lace-paper doilies. Frost between and on top with Butter Cream Frosting.

BUTTER CREAM FROSTING

Beat with a wooden spoon until fluffy:

1/2 cup butter or margarine

Sift:

1 pound confectioners' sugar

Add to butter gradually, beating well after each addition.

Add:

few grains salt

1 1/2 teaspoons vanilla

Measure:

5 tablespoons cream

Add gradually, beating well after each addition. Add just enough cream to give a good spreading consistency. Frost tops and sides of two 9" layers. Double recipe if large cake is to be frosted and decorated. Frost cake. Stiffen remaining frosting with more sugar and tint. Put through pastry tube to decorate.

When the day of the wedding finally came, every Paramount star who was not working attended the ceremony at the St. Charles Catholic Church in North Hollywood and the reception that followed.

Everyone agreed—it couldn't have happened to a nicer secretary.

(Liz Scott and Diana Lynn are in Hal Wallis's "Paid in Full," Wanda Hendrix in "Capt. Carey, U.S.A.," Corinne Calvet in "My Friend Irma Goes West.")

THE END



Diana Lynn used empty walnut container to bake nut bread used for sandwiches

The Crosby Myth

(Continued from page 52) unworried minstrel with a song and a good word for everyone. All of which is a mistake. Bing Crosby is no more *Father O'Malley* than Jack Benny is tight-fisted or Dennis Day is stupid.

Bing Crosby is not an American legend put together by a string of radio and movie writers. He's a mature citizen, far more complex, and by the same token, far more interesting than the characters he plays. But because he does not act according to his professional counterpart, people are disappointed, disillusioned and angry. Then comes the bad publicity.

FIRST of all, Bing's Irish. Like other Irishmen, he doesn't give a hoot what other people think. He lives his life as he pleases, and criticism be damned.

Also, like other Irishmen, he has moods and tempers. He never blows his top, however. When the pressure of dull details and boring people bears down, he retires in sullen silence behind an iron curtain. And Crosby's Iron Curtain would make Joe Stalin seem like a chatterbox. "He can spot a phony a mile away," says a friend. "He hates 'em." He also hates people who pester him for favors or bother him with petty matters when his mind is on something else.

For such persons, Bing has perfected a chilling stare that is a masterpiece. The Crosby features become inert and his eyes, assuming a listless glare, stare right through the petitioner as though he were made of glass.

Bing, shy, hates large gatherings. He shuns crowds and makes as few public appearances as possible. I have seen him at only two large Hollywood parties, both of them in his honor. There have been many other affairs which he was supposed to attend, but didn't.

A notable Crosby nonappearance was at the testimonial dinner the Friars Club gave Bob Hope a few years ago. Bing, one of the top officers in the club (although he had never attended one of its meetings), was listed as a speaker. No one doubted he would be on hand to honor his pal Hope. But the chair set at the speaker's table for Bing remained empty.

When he was criticized for staying away, he said, "My friendship for Bob doesn't depend on appearing at testimonials." Bob, however, was genuinely hurt, and the incident marked a break in their fabulous friendship.

He's like that. Bing won't be stampered into anything. I recall the presidential race in 1940. The Crosby brothers announced that Bing advocated the election of Dewey over Roosevelt. Bing has never taken part in politics, so reporters were anxious to confirm the news. They reached him, finally, on a hunting trip. Was he taking part in the campaign?

"Who's running?" was the only answer.

His reluctance to appear publicly is also due to his baldness. He wears a toupee only when it is necessary in a movie scene. He hates the thing, not only because he feels it is silly, but also because it is painful to wear and to remove.

His distaste for displaying his baldness has placed him at odds with Hollywood press photographers. Few photos have ever been taken of the Crosby pate, mainly because he often wears a hat or says "no pictures" when it is exposed.

But that is not the only reason for his war with the lensers. He is a busy man, with a multitude of million-dollar enterprises. Posing for pictures takes valuable time. So he dodges it whenever possible.

"People don't want to see me," he claims. "They want to hear me."

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COLLEGE GIRLS
Agree...*



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MEET LOVELY, Vivian Farrar, pre-law student at an Eastern college and finalist in the National Hearst Oratory Tournament, who says "I use Conti Castile Shampoo because it leaves my hair so silky-soft, lustrous and easy-to-manage." Typical of the many thousands of college girls who praise Conti, Vivian says "I certainly agree with beauty authorities that pure castile is the best shampoo!"



Proms are fun "Every girl loves to have her dance card scribbled full. And there are things you can do to raise your dating average. When it comes to hair, boys like that soft, enchanting flower-fresh look . . . and I rely on Conti to make my hair sparkle with highlights—look soft and lovely for those important dates."



Never skips shampoos "Conti is part of my regular beauty routine," says Vivian. "I know the olive oil it contains is good for my hair—helps it to natural, long-lasting beauty."

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He hates prying interviews and small talk. But if a reporter will fire plain, direct questions, Bing will deliver plain, direct answers. He seldom ducks a query, mainly because interviewers are conditioned in advance not to ask anything too personal.

Asked recently if he had any theory about publicity, Bing replied, "Naw, I'm just too lazy to worry about it."

Is he lazy? Most people think so. Says Bob Hope, "I'll tell you how lazy Bing is. If he made his own picture, he'd show himself looking through a knothole in the first scene. The rest of the picture would be what he saw!"

Bing's easygoing manner makes him seem lazy. But would a lazy man make two or three pictures a year, conduct his own production company, appear on radio shows, record more songs than any other star, and engage in a dozen or more business ventures?

He gives his impression of laziness because he likes to do things the easy way. He wants to live as normal a life as he can, despite back-breaking duties. So he avoids, as much as he can, all the boring details of being a star. He seeks shortcuts, too; as, for instance, his air show.

He disliked the nagging weekly deadline of a radio program. When tape recording was introduced after the war, he decided he wanted to record his show at his own convenience. His network, NBC, was horrified; it allowed only "live" shows. So Bing carted his troupe over to ABC. Now, a sizable percentage of the big programs are transcribed on all the networks.

Such time-savings allow Bing to get away from the whirl of the entertainment world. He spends many evenings at home, studying movies, television shows and records of songs and radio programs. He also spends as much time as possible with his sons.

He's a stern father and a strict disciplinarian. A photographer once asked to take some pictures of the boys on the ranch. "Okay," said Bing. The photographer got his pictures, during a half-hour of the boys' lunch period.

The boys' maternal grandfather thought they were worked too hard. Bing's answer, "No harder than I worked at their age."

He makes a determined effort to assure that his four sons will grow up as normal American kids. Once, he was alarmed when the principal of their school in

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northern California telephoned him in Hollywood. The boys, it seems, were bragging of their father's wealth.

He flew up to the school at once. One by one, he took each boy into a room for questioning. The three oldest professed innocence. Then Bing talked to Lindsay.

"Well," the lad said hesitantly, "the only thing I ever said was that you make a lot of money, but the government takes most of it and the relatives take the rest."

When the boys were younger, they appeared in a couple of pictures. Then Bing stopped their budding careers. "They were getting too hammy," he explained.

Now, about once a year, they appear on the air shows and this year Gary created news by displaying a well-pitched, adolescent singing voice. However, if any of them have singing ambitions, they will have to wait until they finish college.

MUCH has been written about the wild-hued Crosby clothes. With good reason. Bing's color-blind. The kids have fun with this failing. Once, Bing came to his air show in a pair of reddish-mauve slacks and a gaudy sport shirt. Before going on the air, he asked the audience, "How do you like my new gray slacks?"

He was surprised when the audience roared. "Well, Gary told me they were gray," he said.

While his eyes cannot determine colors, there is nothing wrong with his ears. His pitch is perfect, and that is a major factor that has made his untutored voice the most popular in history. His amazing hearing was described by a friend.

"Bing could be at a party talking intently to Henry Ginsberg, the head of Paramount, stop, correct something said in another conversation several feet away and, two weeks later, might comment on something that had been said in a third conversation at the same time!"

His memory for faces was illustrated during "The Emperor Waltz" locations in Canada. On his first day there he was introduced to scores of people, including the little daughter of the town baker.

Three weeks later, she was bicycling past the golf course. Bing saw her and shouted, "Hi, Linda, how's the bakery?"

He doesn't fret about rumors or criticisms. Recently, a national magazine stated that his voice isn't what it used to be.

"So what?" was his answer. "I never claimed I could sing in the first place."

He sings because he loves singing. And he sings all the time—during rehearsals, on the golf course or even during lulls in a conversation.

His charities are many. He gives \$75,000 annually to his alma mater, Gonzaga College. Most of his other bequests are secret. He has a large number of old-time friends on his payroll. It's doubtful if he will ever retire, partly because so many people are dependent on him. On the subject of retirement, he says: "I'll always remember what George M. Cohan told me, 'They've got to be still applauding when you reach your dressing room; if they stop when you're in the wings, then it's time to quit.'"

"I'll keep singing as long as people want to hear me."

Still a king of the entertainment world, at forty-six, he continues to feel responsibilities deeply and hopes nothing will happen to his voice.

Bing, for the most part, lives within himself. His inner joys and sorrows are all his own and no one else's. Once, he entertained a gag writer at his home. It was a weekend of songs and laughs. Quietly, Bing remarked, "I like you."

The gagster was surprised.

"I like you," Bing continued, "because you don't ask me any questions."

That is Bing!

THE END

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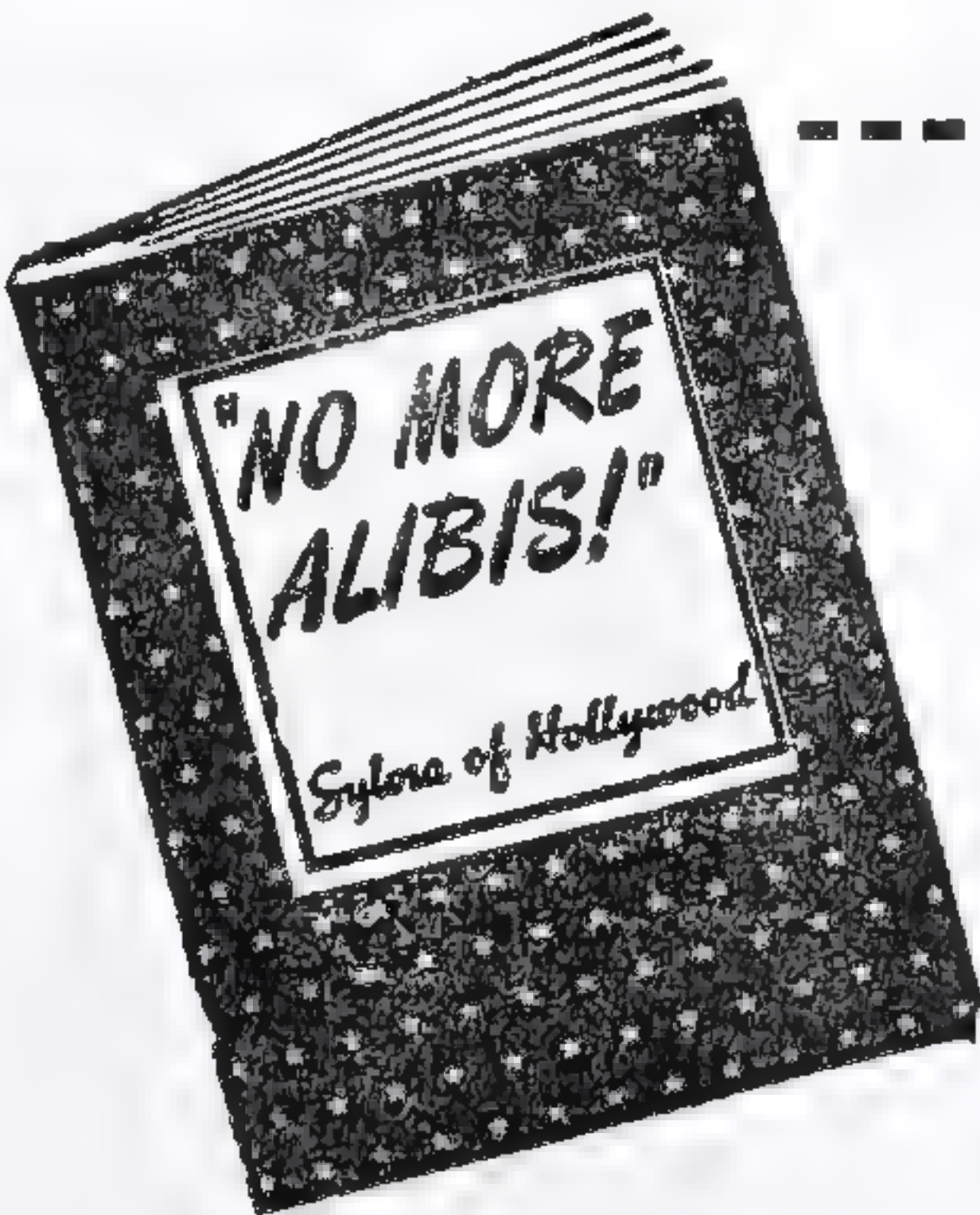
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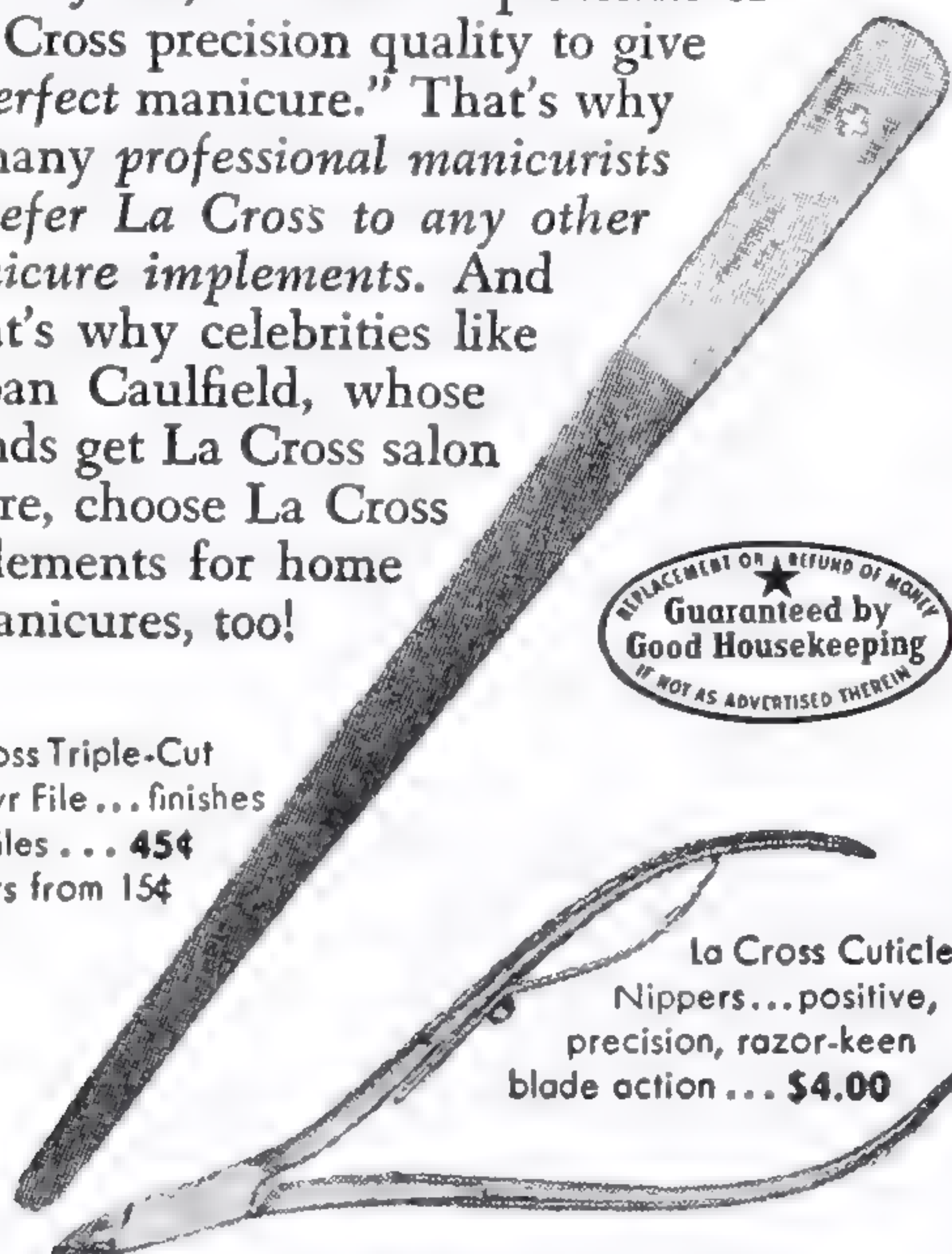
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Hollywood's Most Amusing Love Stories

(Continued from page 56) Joan, oddly enough, just happened to be wearing her prettiest hostess gown and her most forgiving expression.

Now that all is over between these two, I wonder who will come along to take their colorful place. Whoever it is will have to possess a real sense of the dramatic!

Bob Hope, talking about the great Hollywood lovers, said, "When Kirk Douglas meets a girl, lights go on in his head." That's a wonderful description of Kirk on the love rampage. But Kirk didn't turn on the switch until after "Champion" and his separation from his wife. Until then, he seemed a quiet kind of sheep. However, wolf's clothing becomes him. Evelyn Keyes found it so attractive she even joined his gymnasium.

BACK a few months when Howard Duff was romancing Ava Gardner, before Pat DiCicco bought her the beautiful seven-carat diamond ring that she still wears, Howard lived at the beach. And had a party line telephone. He never received or made a call that everyone on the line didn't lift their receivers. They hoped, of course, that it was Howard calling Ava or vice versa. It usually was. And what the listeners heard shouldn't happen to eavesdroppers.

It did seem that Ava and Howard never were let off anything. Mother Nature should have been on their side. But she wasn't always. There was that day Howard got his new Cadillac convertible. He dated Ava for that evening, of course. Ava lives up a mountain road which becomes steep just before it reaches her hilltop house.

The Cadillac took that hill like a purring kitten. Howard was bursting with pride when he parked in front of Ava's house. It was, presumably, simultaneously with the goodnight kiss that there sounded the most frightful roar, then a crash. The hillside had caved in! On Howard's Cadillac!

Hollywood gossip isn't the fun it used to be before D.O.S. (David Oliver Selznick to you) took Jennie for his bride. There was the day David was having a big musical scoring at the studio. The phone rang. Jennifer Jones was calling. She had something important to ask David, what dress she should wear that day, probably. He must see her right away. "Wait," David is said to have told the musicians, "I'll be right back." He was back all right, three days later!

When Shelley Winters was on location in the mountains with Montgomery Clift for "A Place in the Sun," and she cracked, "It's so cold up here I'll just have to get married," Monty couldn't take the hint. His companion of ten years, Mira Rosovskaya Letts was on location with him. This is one of the oddest duos Hollywood has seen in a long time. But Monty swears Mira, from whom he is inseparable, is his drama coach only. Happy coaching!

To get back to Shelley. Her romance with Farley Granger has been publicized so (yes, I plead guilty, too), that some people can't believe Farley would go out with anyone else. When he was in New York he made a date with Geraldine Brooks to see a movie. "Meet me outside the theater," Gerry told him. Farley, pliable in the hands of the so-called weaker sex, arrived on time. No Geraldine. A group of young girls who collected from nowhere began whispering. Then they descended upon Farley. "Pardon us!" said one of the giggling girls. "You look so much like Farley Granger. Are you?"

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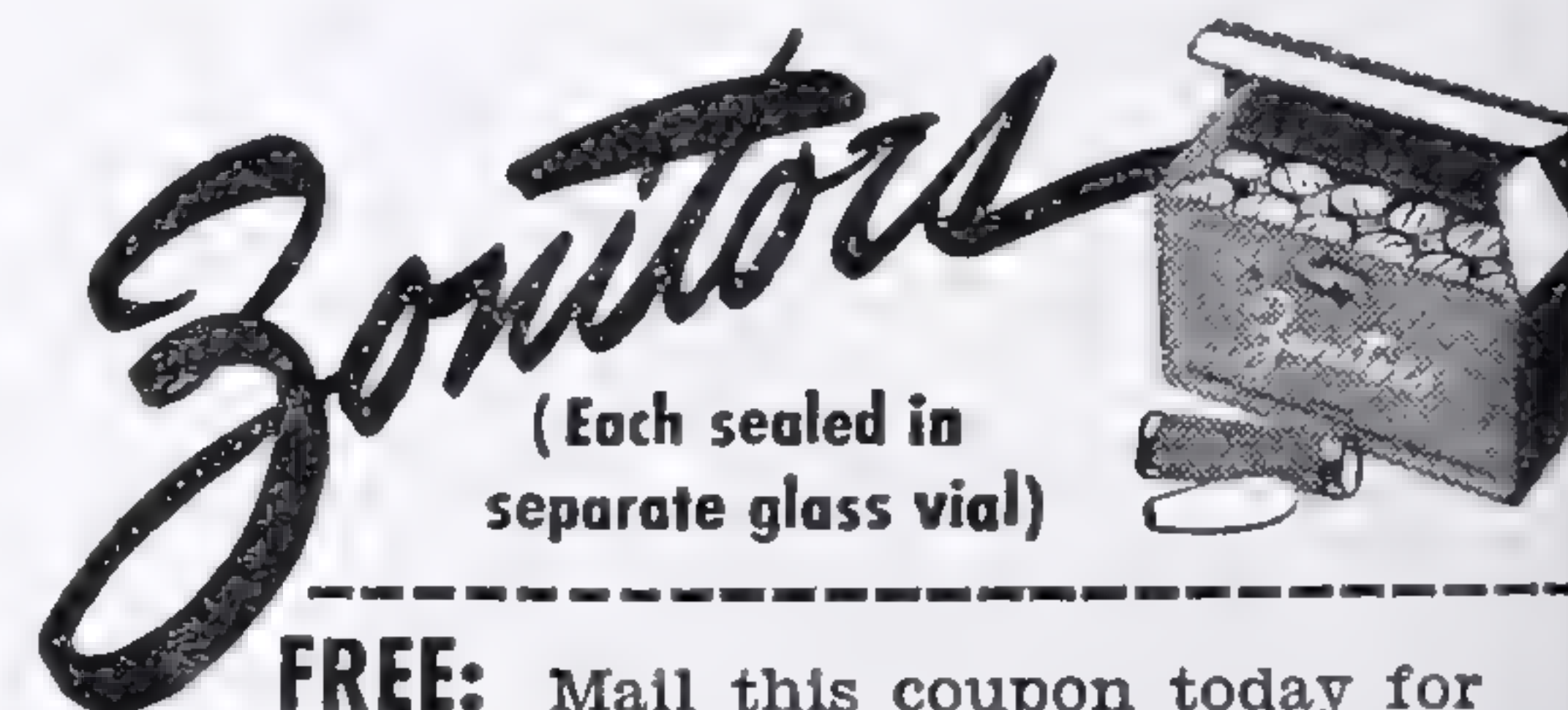
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"Well . . . er . . ." Farley started. He was cut short by the arrival of the now brunette, short-haired and hard-to-recognize Gerry.

"That isn't Farley," said one of the girls disappointedly. "Sheilah Graham says Farley dates steady with Shelley Winters!"

Hedy Lamarr feels ill unless she's in love. Starting with Reginald Gardner, she has run a romance gamut from Morton Downey to George Sanders to Mark Stevens to ———. The blank is for you to fill in the name of Hedy's current beau.

I remember when a well-known Hollywood writer, associated with a large studio, was in love with Hedy. Every day he sent her a sonnet. Also a daily dozen roses. Hedy gladly accepted both. Then, never stupid, Hedy wrote a story. "I want you to read it," she telephoned the writer.

"I will," he promised. "Very soon!"

The telephone banged in his ear. Hedy, of course, had expected him to dash over to her house and read the story immediately. Hollywood laughed. During the months this writer had been courting Hedy he had argued that she was the most unassuming girl he ever had met, that it was incredible that a girl with such beauty, not to mention Hedy's European background, could have remained so unworldly, so generous of heart.

STEWART GRANGER'S courtship of blonde bombshell Betty Hutton was short and bloody. Stewart arrived at Betty's house one night to explain with impulsive British charm that he had come to take Miss Hutton to dinner. Betty laughed. Stewart retaliated with a nose-bleed. Betty put his key down his back. And Stewart's agent, who had come to give his client moral support, took Stewart home, bloody but unbowed. When last heard from Betty was having a mad fling with Robert Sterling, ex-husband of Ann Sothorn.

Yvonne De Carlo is in love with love. She sighed over a photograph of the handsome Italian bandit Guillermo, "I'd like to meet him." She is supposed to have spent her vacation in Sicily looking for him. I hope she catches up with him. We could use him in Hollywood.

Olivia de Havilland's love temperature first zoomed sky-high with the charming Brian Aherne who later married sister Joan Fontaine. Olivia then turned from Jock Whitney to Jimmy Stewart to John Huston, before leveling off with Marcus Goodrich.

Marcus and Olivia knew each other only a few weeks before they married. And Marcus kept telling Olivia that the man she should marry should be a year or two her senior and a business man; no one associated with the arts, not an actor, not a writer, not a director nor anyone of the kind. Olivia, he pointed out, was so creative that she needed a practical husband.

Olivia told everyone what Marcus told her. Then she told everyone she was going to marry Marcus, considerably older than she, attractively impractical and not a business man at all but a writer!

All of which proves that Marcus's instinct when he proposed was better than all his intellectual reasoning. For this, so far at any rate, is a happy marriage.

In contrast, the most tragic love story in Hollywood, I think, is that of Ingrid Bergman and Roberto Rossellini. If there ever were any laughs in this I suspect they're gone now. And who can tell how soon the romance will be gone, unless Ingrid and Roberto feel permanently tied to each other, because it would be too awful to have given up too much for too little.

That funny thing called love trips many a romance—away from the altar.

THE END

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I Call It Scandalous!

(Continued from page 34) I had looked like Ava, come suddenly into such an income as she knows and found myself a subject of admiration and adulation wherever I traveled.

Ava, twenty-seven years old, has been divorced twice; from Mickey Rooney in 1943 and from Artie Shaw in 1946. Since she made her first movie, "We Were Dancing," in 1942, she appears to have been on an emotional merry-go-round, most recently, before Frankie, with Howard Duff.

I do not think this points that Ava is a "wild" girl. Confused, perhaps, overly self-indulgent, even a little feverish; but not "wild." Had she stayed on the North Carolina tobacco farm on which she grew up, I am convinced she would have married a nice average boy and lived as happily as most people do; been like her sisters, who are nice, folksy women.

THE same is true of Frank Sinatra. This isn't Frankie's first fling. Nor is this the first time that Nancy, patient as she is, has left him when one of his infatuations exceeded even her ability to endure.

Frankie, frankly, has acted pretty silly for the past several years. There's a far hail between the poor and crowded streets of Hoboken and the pattern of Frankie's life today, the income and fame he derives from movies, recordings and radio, the opulence of his homes, the subtle flattery of his sycophantic coterie.

It is—I insist—unfair to cast young men and women out on the golden tide of fame without first preparing them for all that is involved.

When a young man in business shows promise his firm trains him, carefully, for the position they hope he will occupy. His importance and his income are increased over a period of years. And, gradually, he is indoctrinated in the political and social aspects of his future estate.

It is the same with royal families. Princes and princesses are educated all through their youth not only in matters of state but in the etiquette and deportment their public life will require them to know. Above all they are impressed with the responsibilities of their position.

Had Ingrid Bergman been trained in the extracurricular requirements of a star, had she been given a proper sense of her responsibility towards the public, she never would have perpetrated this recent scandal. I do not say she would not have fallen in love with Roberto Rossellini and sought divorce. For I have long thought it inevitable that something like this would happen. However, Ingrid's grand passion would have been handled with such discretion as has, for ages, attended the amours of presidents and kings. It would have been better this way. Thousands of impressionable young women who were her admirers would not have been shocked or influenced by her conduct. Her twelve-year-old daughter, Pia, would not have suffered as she must have suffered. And I doubt there would have been any infant son to be branded illegitimate throughout the world. Also, gentlemen like Senator Edwin C. Johnson of Colorado, unable apparently to keep himself in his constituents' minds because of anything he has accomplished during his tenure in the Senate, would not have been able to use Hollywood for his band-wagon.

It was Senator Johnson who branded Ingrid Bergman as the "common mistress" of a "swine inspired by the devil," and grouped Rita Hayworth with her as one of "Hollywood's two current apostles of degradation."

Not content with this oratory, Senator

Johnson went on to suggest that the Commerce Committee of which he is chairman put into effect a licensing system to "insure wholesome pictures and eliminate persons of low character from making and appearing in films."

It might be a good idea if senators, too, were trained in their responsibilities—so that every man and woman in our houses of government would realize that in this country, unlike Soviet Russia, we value, above all, the freedom of the individual and deplore any suggestion that any appointed committee, outside of our courts, pass upon any individual's right to act or sing or in any other way earn a living.

But to leave the dear senator to think up some other way of publicizing himself, as he no doubt will, and return to the subject at hand:

IN THE Bergman case, which I think we all agree was unpardonable, the attitude of her husband Doctor Peter Lindstrom certainly did not make things any easier for anyone concerned. He, at once, prolonged the divorce proceedings and increased their news value.

Add to this the fact that Ingrid, accustomed to being First Lady of Hollywood, had had three unsuccessful films in a row, "Arch of Triumph," "Joan of Arc" and "Under Capricorn." She had begun to feel, somehow, that Hollywood was wrong for her. (It never seems to occur to any one of us that maybe it is we, ourselves, who are at fault.) For Ingrid, I think, life had lost its enchantment. Secretly, too, I understand she very much admired Anna Magnani. It was human enough, then—even if not commendable—that she should have thought regarding Roberto Rossellini, who had directed Magnani, "If I could get a man like that interested in me. . . ."

Little did she dream! Little did any of us dream what would happen.

It was Robert Mitchum who got this present era of bad public relations, the worst Hollywood has had in years, off to a sensational start when he was apprehended smoking marijuana. To smoke marijuana is stupid. But if Bob Mitchum had some uncontrollable compulsion to smoke it, and I don't believe he did, he did not have to smoke it where he did or the way he did, and he never would have if he had been conditioned by his studio to his responsibilities as a star.

Judy Garland's publicity has been most unhappy. Judy has been under contract to M-G-M since she was twelve or thirteen years old. What a pity there were no classes in public relations for her to attend, no one to convince her that late hours and sleeping pills and the general pattern of life she observed can only lead to such unhappiness and nerves and ill-health as she suffers today.

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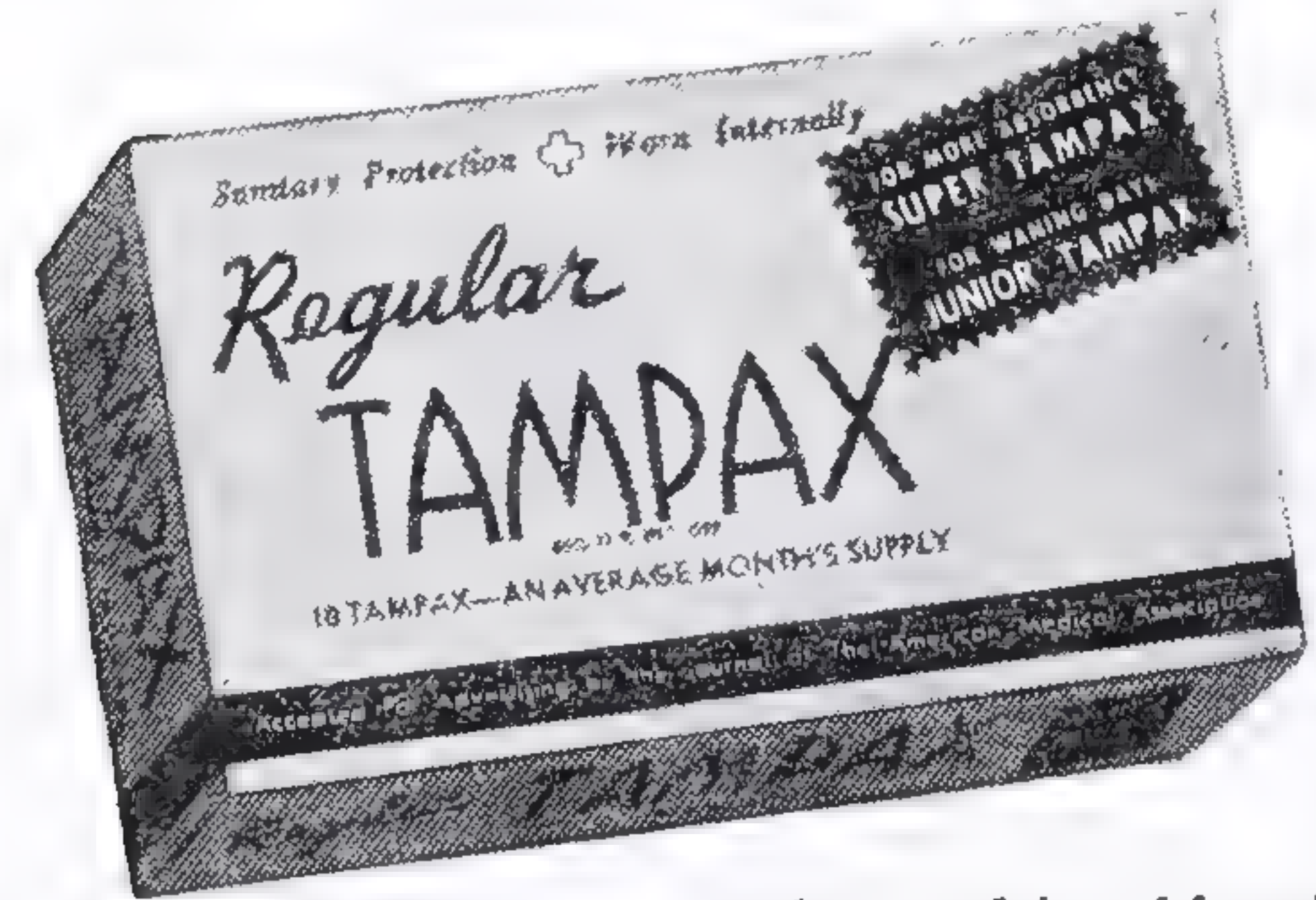
Only once in a blue moon does a product come along that has so much to say for itself as *Tampax*. This doctor-invented, internally-worn form of monthly protection for women has risen rapidly to a position of prominence in its field. Millions of women have adopted it. Actually *billions* of Tampax have been sold!

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During the months when Rita Hayworth and Aly Khan traveled in Mexico, New York, Paris and London, before they finally married, the headlines were not good. Had Rita and Aly conducted their romance in Hollywood with the trained personnel of her studio to control the reporters and photographers, everything (including Aly and Rita), would have been kept under proper control. Rita on her own, unaware that she was not equal to the demands of her fame, was lost.

There were headlines, too, when Margaret O'Brien had at least a mild case of hysterics at her mother's wedding to Don Sylvio. It surprised no one when Gladys O'Brien, soon thereafter, asked that her marriage be set aside. Maybe Margaret was not responsible for the breakup of this marriage, maybe she was. In any event it has done her no good. Which is a pity because Margaret dearly loves her success. Had she and her mother been taught that the spotlight in which they live can distort the simplest act, had they been disciplined in self-restraint, it would have been another and happier story.

TAKE the recent divorce of Shirley Temple and John Agar. The breakup of this young marriage was shocking enough. But the testimony Shirley offered, for public consumption, when she appeared in court was sordid enough to be unforgivable. I have no doubt this testimony served her well insofar as the gaining of her ends was concerned. But had the studios tutored Shirley in star etiquette and deportment and public relations, she never in this wide world would have offered any such evidence as she gave. She would have insisted upon suing in some other state where she could have maintained a proper, dignified silence.

There's Montgomery Clift, flying all over the earth with his elbow sticking out of his tweed sleeve and his slacks needing pressing. This, I suspect, is part of Monty's pose as an unconventional young man who cares not a hoot for material things. However, a young star who is watched, presumably admiringly, by hundreds of thousands has certain responsibilities. I find non-conformists are more often cheats than brave standard bearers. For it was, after all, in self-defense so we might live together pleasantly, that we established our conventions.

Monty Clift I like. He is an intelligent young man. He would be an apt pupil should the Association of Motion Picture Producers see fit to teach him his responsibilities as a public figure.

Many young stars are coming along... Farley Granger, Joan Evans, Vera-Ellen, Tony Curtis, John Derek, Pat Neal, to name a few. A great group of the younger generation is knocking at the doors of those who are now stars, saying, in effect, move over, make room, here we come...

This new group should have more than voice lessons and harangues on how to look their best and be seen in the best places with the best people. Like rising young business tycoons or princes and princesses they should be prepared for the responsibilities of the stardom for which they are headed.

High time, I say, that Hollywood producers quit being defensive about the scandals that now are yesterday's news and educate their young players in diplomacy, etiquette, public relations and social responsibilities. So the stardom that lies ahead for them may long endure.

THE END

kill the 20% tax
on movie admissions

Elizabeth's Love Story

(Continued from page 38) were Bentley Ryan, Joe Drown, Y. Frank Freeman Jr., Jack Young, Howard Taylor (Elizabeth's brother), Edward Crowley and Ted Harvard.

It was as the soft rays of the setting sun streamed through the stained glass windows that Monsiegnur Concannon, beloved pastor of many screen stars, pronounced the words that made Elizabeth and Nicky man and wife!

She is so radiantly happy these days. I really believe she has found the love she has been looking for ever since she blossomed from little girlhood to an eighteen-year-old charmer.

Last summer, when Elizabeth broke her engagement to William Pawley Jr., she told me she never intended to be "engaged" formally again. "The next time I fall in love and think of marriage, I'll just up and get married," she announced.

But along came Nicky, dashing attractive son of the wealthy hotel magnate, Conrad Hilton. Nicky, just under six feet, weighs 170 pounds, has short brown hair and a ruggedly handsome face. With Nicky, came real love. "And like every girl marrying for the first time," Elizabeth said, retracting her previous statement, "I want all the sweet wonderful things for my wedding, including an engagement period."

BEFORE, I think, Elizabeth was in love with love. Without stopping to think whether her tastes and moods and career would blend with those of the attractive beaus she met, she recklessly became engaged to them.

"But your heart knows when you meet the right man," she said, as we sat talking, a few weeks before her wedding. "There is no doubt in my mind that Nick is the one I want to spend my life with. I met him last October and in all that time we have never had one quarrel, one moment of misunderstanding. Every day I love him better. If this were not true, I would not be marrying him in the church of his faith which recognizes one marriage in a lifetime in the eyes of God."

"Are you joining the Catholic Church?" I asked my starry-eyed visitor.

"Not yet," she replied. "Nicky, as you know, is a Catholic and we have had our understanding about religion. I am taking instruction and I am deeply interested in his religion."

She was so sweet and so sincere when she said, "I want this marriage to be forever."

She had recently finished "Father of the Bride" with Spencer Tracy and Joan Bennett at M-G-M and it tickled her to be going through all those movie angles and problems in real life, only to her, they weren't angles and problems.

"I just love everything about getting married," she laughed gleefully, "and every little detail seems terribly important to me. Helen Rose, of M-G-M, is designing my going-away suit, it will be pale blue. And I'll wear a pale blue hat with it and a corsage of real violets. And I start off each morning talking with Helen about every seam!"

"Most of my trousseau was made by Ceil Chapman in New York. Mother and I flew there for special fittings and selections."

It was Chapman, incidentally, who said that Elizabeth will definitely take her place among our best-dressed women when she acquires "clothes maturity." Now, of course, as a young matron, she can wear far more sophisticated clothes even though she is still in the teen-age group.

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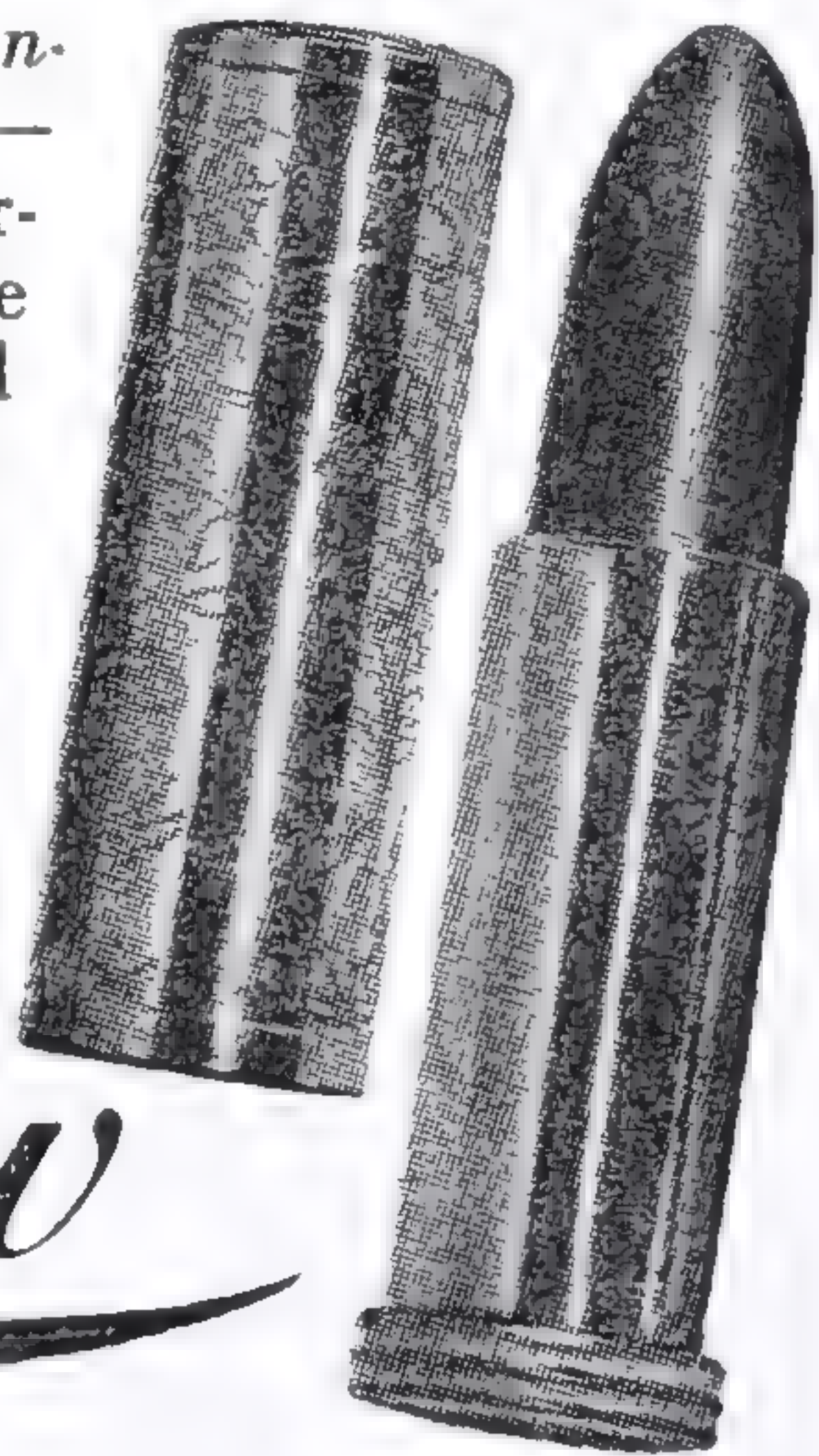
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(2) *Stays on longer...longer than any lipstick you have ever used.*

(3) *Comes in enchanting colors—the pink of perfection, Tangee Pink Queen—and six other glamour shades.*



•THE
New
Tangee
LIP STICK

Nicky was in New York when Elizabeth was there. They went dancing, the five-carat square diamond he gave Elizabeth gleaming on her hand on his shoulder. They went to the theater, saw "Mr. Roberts" (which they both had seen before) because they "wanted to see it together." It was while they were in New York, too, that they planned their honeymoon—three months in England, France, Scotland and Ireland, touring in Nicky's Cadillac convertible.

It wasn't only her own wedding clothes that interested Elizabeth. She was just as excited over the bridesmaids' dresses and what her pretty mother would wear. "Mother's dress is copper beige," she told me, "with a matching hat and veil and bronze accessories. It will be lovely on her."

"Elizabeth," I said, "what was it about Nick that first made you realize he was the man for you?"

Without hesitation, she answered, "His sympathy and sweetness. He understands me as a woman (I smiled inwardly at that term), and he also understands my problems as an actress. He is not only willing for me to continue my career, he wants me to. The thing I am proudest of is that Nick is proud of me!"

"We can have our home right here in California and I can continue my work and he won't be annoyed because of the things, as an actress, I have to do. Nick understands that we'll be photographed most places we go and that there will be pictures made of even our honeymoon house. He understands that these things are a part of my career, and he does not resent them."

"His father, Mr. Conrad Hilton, is the same way. He said something awfully cute the other day. He said, 'Elizabeth, anybody who doesn't want to have his picture taken with you, needs to have his head examined.'"

"How did you meet Nick?" I asked.

"When I was making 'A Place in the Sun' ('An American Tragedy'), at Paramount, Frank Freeman Jr. told me he had a friend who wanted to meet me. I said, 'Why don't you bring him over on the set?' He did, and the boys waited for me to finish work."

They wanted to take her to the Town House (Nick's dad's hotel in Los Angeles) for dinner and dancing. But Liz was a little tired from working, she still had her make-up on, and she was wearing just a tailored dress.

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So Liz and Nicky had their first dinner together at a drive-in. They ate hot dogs, chili and beans and French apple pie! What romance! What digestion!

After that first meeting, Liz still had a date now and then with another beau. She attended a couple of premieres with Bob Stack. And she liked to go to Mocambo to listen to Vic Damone sing.

It wasn't until around Christmas that she and Nick realized how much they missed each other when they weren't together and how unimportant other "dates" had become in their lives.

"But, oh, I wanted so hard for the news about us, not to get out too soon, before we were sure of what we had and what we planned for the future.

"I just couldn't stand those, 'Another engagement for Elizabeth Taylor,' stories. I didn't want to hurt Nick. I didn't want to be hurt by them, myself.

"So, when we went out, we did not go to the conspicuous places. We would take long drives and dine somewhere along the beach or at one of the nearby mountain road cafes.

"And every time we were together, I realized I loved Nick more and more."

ELIZABETH doesn't want to tell just when or where Nicky asked her to marry him. "There are some things I want to keep just for us," she said, and looked so dignified when she said it. But, she laughed suddenly, "I said 'Yes' right away, I can tell you that much.

"We set the date, it was supposed to be a big secret, but how can you keep a secret when you are just bursting with happiness. I'm not going to pin you down, but wasn't it Mr. Hilton, Nick's father, who spilled the beans to you about the date in New York?"

"Oh, Elizabeth," I laughed, "you can't be cross with him about that. He really didn't tell me. When I sort of guessed the right date, he just didn't deny it because he says he loves you and is so happy you are to be his daughter-in-law."

"I'm not one bit cross," she said, gay and laughing again. "But I had wanted to have my announcement party for twenty of my girl friends, a surprise.

"It was sort of an anticlimax to do the traditional thing and put 'Nick and Elizabeth' on the traditional announcement cards in the traditional flower bowl with satin streamers when the whole thing, date and all, had been in the newspapers two days previously."

I said I could see how it would be disappointing not to be able to break your own "secrets," but that is just another thing that goes with being a movie star.

"I think Mother was more disappointed than I. She kept calling me 'Poor little thing,' but I was too happy to care."

Later on, I talked with Nick. "Do you realize that you are the object of jealousy to hundreds of young swains who just wanted to meet Elizabeth and tell her how much they admire her? Believe me, she is the Dream Sweetheart of half the young men I know."

This very good-looking, very sensible-looking young man who has a great deal of his father's executive ability, just smiled as he answered, "Isn't she wonderful? I am so proud she chose me. Just think, Miss Parsons, with all the world of eligible bachelors to choose from, I'm the lucky man. I am going to try very hard to make her happy."

And, now, bless you my children, and my deep wish is that you cling to this happiness you have found even when the pink clouds of excitement and plans have passed along, and you join hands as Mr. and Mrs., the two most sacred and lovely words in the world.

THE END

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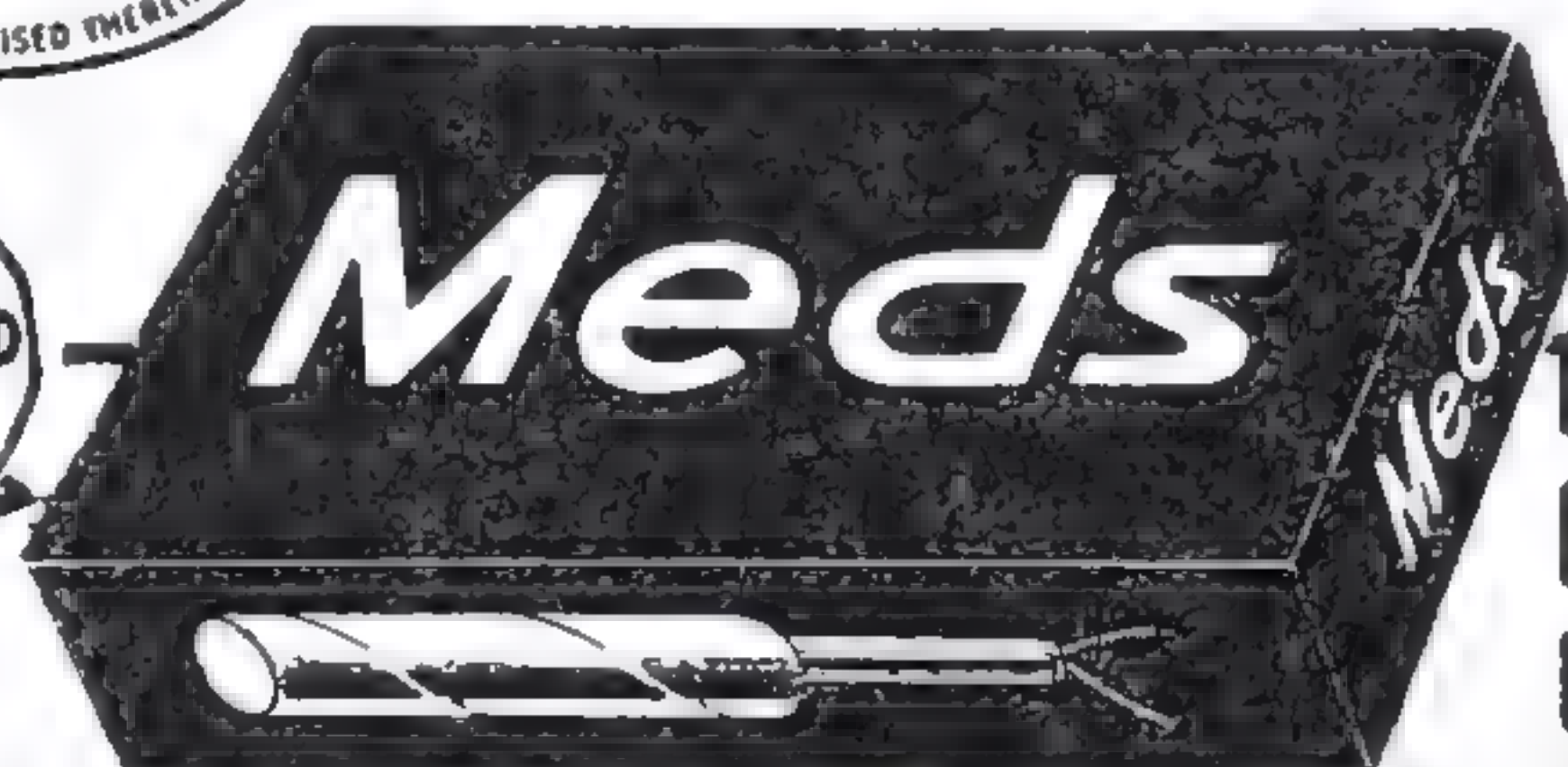
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INSIDE STUFF

(Continued from page 16)

straws. With necklines plunging right and left—that subtle, super-sexy grand-
ma, Marlene Dietrich, wore all-black with
one long sleeve and one bare shoulder.
When she started to leave (before din-
ner) six men got trampled in the rush to
reach her wrap!

Errol Flynn, bearded for his role in
"Kim," compared red socks with Van
Johnson. Sylvia Gable got the "King"
out on the dance floor, so you know it
must be love! The Zanucks sat with the
Goldwyns, which proves we have a de-
mocracy in Hollywood.

Recently returned from Europe and
now on their way to the Philippines
(where he's making a picture), Ty and
Linda radiate the happiness they feel
over their expected baby. "My friends
wonder why I take chances and travel,"
lovely Linda confided. "But I am very
optimistic. I want a healthy, normal
child, so why should I pamper myself?
I don't intend to fly and I will rest a lot.
The baby will be born wherever we
happen to be and we'll probably be away
a year. When we return we'll build a
larger house. My mother had many
children and we hope to have many too."

Backseat Driver: Just as Cal came
through the gate at Universal Interna-
tional we were hailed by a sleek limou-
sine, driven by a liveried chauffeur. "Hop
in and I'll drive you over to the party,"
called out Jane Wyman from the back
seat. Because of so many close calls in
traffic, near-sighted Janie's finally given
up driving herself. "I feel silly in this
hat," she said, as she fussed with the
veil. "You know I never wear them, so
I had to stop in town and buy this one
specially for Charlie Coburn's party." As
we drove along that fabulous Wyman
face grinned impishly. "I'll never forget
the last time I was in this studio," she
laughed. "I was playing a bit with
Carole Lombard and William Powell in
'My Man Godfrey.' The tin lizzie I was
driving looked so sad—they wouldn't al-
low me to bring it on the lot."

New Model Ford: All's well with the
Glenn Fords again and their Hollywood
friends couldn't be happier. They're rid-



Dale Evans makes a novel entrance at
Fat Stock Show Rodeo in Texas. She and
Roy Rogers expect their baby in August

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and hair disappears like magic.

INSIDE STUFF

ing horseback and playing golf these days. When Glenn goes to Europe, to make "The Man Who Watched the Trains Go By," not only does Eleanor go along but she'll have a dancing spot in the picture. This time they'll see Paris together—the fulfillment of a dream that got lost along the way. Despite denials, a divorce action was practically pending. Eleanor Powell has a warm and loyal heart for her friends, her home, husband and child. Only as a last and desperate measure would she jeopardize any of them. Hollywood oftentimes produces strange and unexpected pressures. That Glenn is relieved of his, is only too evident. Gone is that brooding unhappiness from his eyes. Gone is that unbecoming weight and once again he has that lean look, that eagerness and enthusiasm that made him one of Hollywood's most appealing and exciting figures.

Good Night Nurse: Yes, writing this rumor seems just as silly to Cal as it will sound to you when you read it. But we keep hearing that since she returned from Honolulu, Shirley Temple has lost interest in acting. Furthermore, she's supposed to have said she's likely to become a nurse! When Shirley Temple and Jane Withers were youthful competitors, all along the way, Shirley's ride seemed to be the rosier. Today she's a divorced woman, her future happiness is problematical. Jane, on the other hand, is happily married to Bill Moss, they're expecting their second baby and wouldn't trade places with anyone.

Southern Style: Ann Sothorn's unfailing good-naturedness never fails to astound us. There she was in the Hollywood hospital, propped up on pink sheets, her throat swathed in bandages, barely able to speak. Painful and serious though it was, how grateful Ann is that the skilled hands of Dr. William E. Branch only disclosed a hardened calcium deposit on her thyroid gland. We leaned closer as she motioned she wanted to whisper to us. "I wired Winchell," were her amusing words. "He said I was carrying a torch for Cy Howard. I wanted him to know that the only torch I'm carrying is for myself!"



Cigarette girl Lucille Ball smokes out a customer—husband Desi Arnaz—at Benefit for Jewish Home for the Aged



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We Saved Our Marriage

(Continued from page 67) than on any of the five which preceded it.

It's no secret that Gwen and I have had difficulties in our marriage. When you work in the picture business, you can't have even a minor tiff with your wife without stirring up a hornet's nest of gossip, and more than once we have set the typewriters clicking with sad songs of another "unstable Hollywood marriage." And more than once we have almost proved the sorrowful singers right.

Two years ago, Gwen and I separated for two days, ready to call it quits. But we found out something in those two days apart; we found out we loved one another enough to change the little things. Going on together meant giving up some things we had thought were important, but nothing half so important as our marriage.

Willingness to change, or should I say grow, is the greatest marriage insurance in the world, we think, and for couples who marry while they're still in their teens, we're convinced it is indispensable.

TEEN-AGERS can marry and live happily ever after, more happily, maybe, than anybody else. We still think young marriages are best if . . . if the young people in love know there will be special problems, and are ready to face them.

Like so many other young couples caught up in the frenzy of war time, the only problems which concerned Gwen and I were that we were going to be separated, and that I might go overseas, and anything might happen.

Of the more dangerous pitfalls, the kind which confront all very young marrieds, we were blissfully ignorant. We had to smarten up the hard way, but let me tell the whole story.

A friend of mine introduced me to Gwen Carter, first, at Ken Murray's "Blackouts." A few days later, I met her again at a drugstore counter on a sunny September afternoon in 1943. I knew very few girls my own age and no girls as pretty as Gwen. So I got right down to business by demanding her telephone number. The way Gwen looked at me, I knew I had made a bloop.

"The guy sitting next to her was her boy friend," my friend told me later. "He's captain of the football team at the school she goes to," she warned me further. And then she gave me Gwen's number.

Gwen agreed to go out with me, I don't know why, really. I felt awkward with Gwen's friends, felt I didn't know the lingo, the jive. But Gwen didn't feel awkward with my set. She had a burning ambition to be an actress herself, and was fascinated with my work, and with the people she met in show business.

I made one terrible mistake, from the standpoint of our ultimately making a happy life together, right from the beginning. I was ridiculously possessive about Gwen, and jealous! If another man so much as looked at her twice, or asked her to dance, I'd sulk all evening.

I should have been proud that my friends found Gwen attractive, but I wasn't that smart. I needed to grow up, but that was to come later, the hard way. Now I know that loving is not possessing, it is giving. Jealousy is pretty insulting, really, it indicates a lack of trust in the person you say you adore.

But I didn't know that when I met Gwen. When I found myself falling in love, my one drive was to keep this wonderfully exciting, beautiful new thing all to myself. If I could keep it all to myself, build a wall around Gwen to keep away all my competitors, I thought I'd have nothing to worry about.



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I'm lucky that she liked me, and was interested in my work. Not only did she forgive me for not fitting into her gang; she liked me because I was "different." I think she may even have been flattered by my jealousy, at first.

By apparently mutual consent we began "going steady." We might have been going steady yet, if it hadn't been for the war. I had been in volunteer flight training for some time, had my pilot's license and 500 flying hours. I was a cinch to be hustled into the air corps, we figured, the minute I turned eighteen.

So our dates had a certain urgency. We had a lot of laughs to laugh, a lot of living to do, and not much time to do it.

"Promise me you'll marry me soon," I said one evening.

"Yes," she said.

"Maybe in three months," I said, "when I finish basic training, and get my first furlough."

"Maybe," she said.

WE LEFT it at that until one night just a few days before I was to be inducted. We went to a farewell party at Peggy Ryan's. I told our good friends there that I hoped Gwen would marry me on my first furlough, that would be in three months.

"How do you know it will be in three months?" somebody said, and Peggy volunteered the cheerful news that her brother had waited for his furlough for a year.

Gwen cried on my shoulder on the way home in the car that night.

"I might never see you again," she said. "You might be killed."

We kept right on driving, until we got to Las Vegas, and when we came home we were Mr. and Mrs. Donald O'Connor.

For the two days of our honeymoon, marriage was the kind of roseate dream you read about in the love story magazines.

And then Mrs. O'Connor went back to school, and Mr. O'Connor went to camp.

There followed the worst five months in this man's life. Adjusting to a private's routine after you've been a movie star is a rugged deal. And I was miserably lonely, and tortured with jealous fears.

Gwen's graduation was nicely timed with my first furlough (I got one, after all!) and I convinced her that she should come back with me. I was still thinking of Old Number One, for there are better deals for girls than the life of a camp follower.

But we were lucky again. The army assigned me to special duty, producing and appearing in entertainments for the troops. I was lucky because I could do the sort of thing I do best and still serve my country, and Gwen was lucky because this new turn of events gave her her first chance to be an actress.

Gwen is bright and enthusiastic, and she likes to work. These qualities add up to a good actress, which it was clear, very soon, she was going to be.

To me, working with Gwen was great because it meant we could be together. But to Gwen it was something more, a chance to act—something which I, in my own life, had taken too long for granted. The work we love, like the people we love, are part of our life fulfillment.

When I was released from the army, I went on with the work I loved. Gwen came home to a life which, after the excitement of trooping days, was dull and empty.

It was the same homecoming, but it meant quite different things to the two of us. I was not completely unaware of the problem this imposed, of the strain it threatened for our marriage.

I spoke to the executives at Universal-International about a chance for Gwen in pictures, possibly as my leading lady. But they felt that it would be unwise to exploit the fact that their "adolescent" star was a married man.

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So I worked, and Gwen waited, filling up her days those first few months in decorating and furnishing the new little house we had bought in the Valley.

When I went on a personal appearance tour after the release of my first picture, Gwen went along and worked with me in some of the same sketches we had done together during the war. It was exhilarating; we both love getting about the country meeting new people. The interval of our tour wiped out all the frustration Gwen had felt in the preceding months.

But back at home again, it was work and fulfillment, for me, in a long series of pictures, and just frustration for Gwen.

Night after night, I would come home tired from the studio, eat dinner in silence, and then fall asleep by the fire. I could at least have *shared* my experiences.

That sleeping gimmick of mine is another problem. When I get sleepy, I have to go to sleep, wherever I am. It used to drive Gwen crazy. We'd dress up and go out to a friend's for dinner. Gwen had been alone all day and was eager to go out. I'd yawn through dinner and then go to sleep. In my politer moments, I'd go out to the car and go to sleep. But in any case, I'd abandon Gwen, who by this time had said, "I don't dance, except with Donald" to so many guys that it had become a habit.

I can see now how boring this all must have been for Gwen, a beautiful girl, still in her teens, who had never really had the kind of teen-age fling all girls want and should have. "Settling down" was fine for me, I had my work, and besides I had been all over the world, met all kinds of people. I knew what I wanted, and snuggling up to the fire in our storybook house was it. Or so I thought then.

Gwen and I were having more and more arguments. She was nervous and restless. And I think it is only fair to say, in my own defense, that I had been working very hard and was tired. When you're touchy and tired to begin with, little things can upset you worse than big ones.

At one point, we agreed that we must reach a better understanding—or call it quits, and we tried to talk things out, but very superficially.

I think things would have come to a real crisis a lot sooner than they did, except that in August, 1946, baby made three. Our daughter, Donna.

This big new interest for both of us dissolved, for a time, the little bitternesses which were gnawing at our marriage.

Gwen was a radiant, eager mother, and I caricatured in my performance all the expectant father jokes you've ever heard.

I paced the floor for nineteen hours at the hospital, and then after I had seen that thing (and Donna, aged twenty min-

utes, *was* a thing), she looked so exactly like me, I *complained* to Gwen!

"What on earth have you been doing in there all that time," I said.

She laughed. "I wasn't *ad libbing*, honey," she said.

And for all the world as though I had done it all myself I tore around town all night, greeting total strangers with "A toast—to the new Queen!"

With Donna to fuss over, Gwen found a new interest in life. Now she could come to the dinner table at night with as interesting a day to recount as any of mine.

BUT little babies get to be big babies, and quicker than you'd think they then get to be little people with friends of their own and much less need of the one hundred per cent attention of mama.

The baby's growing independence meant more time on her hands for Gwen. A lot of young wives, I realize, have more than they can manage with a little child in the house, cooking, housecleaning, and laundry to do, but we were lucky enough to afford domestic help. We had a maid to do the heavy housework, and a nurse to help with Donna. Gwen, in a sense, was unemployed, and just as unhappy about it as though her joblessness stemmed from economic causes.

So it happened.

I came home one night creaking with fatigue. Gwen was looking very pretty as usual, and, as usual of late, I forgot to mention it. She had cooked my favorite dish, Irish stew, and I forgot to mention *that*. "Well," I said, finally, pushing my plate aside, "did you have a nice day?"

"No," she erupted. "I had a very dull day. And I'm bored!"

There are the blind who *can't* see and the blind who *won't*. I had been one of the latter. But I was not stupid enough to go on misunderstanding, once I had been hit on the head with a rock.

"Do you want to go out somewhere?" I asked her. But it was too late.

Gwen thought we should separate. She said she probably would want a divorce.

What could I say? Once she lifted the curtain a little on what her life had been, I couldn't blow my top and make like I was abused. So I told Gwen she was absolutely right. I was sorry, I hoped it wasn't really too late to fix things up.

We had a nice, civilized talk (and my insides were bleeding), and I agreed that I would come and see Donna often and we'd see one another from time to time and I told her to get out and have fun, and, well, we'd see. I packed a suitcase and drove to a friend's house.

First thing, next morning, I rented myself a beautiful bachelor apartment. I never moved into it, thank heaven.

I worked all that day with lead in my chest. I'd be all right, I told myself, when I got out of the studio and could look up some pals and go out on the town.

But when shooting was over, I was in no hurry to leave the set. I wasn't sure just yet what pals I was going to look up.

I finally got out in the evening air, and cheered up a bit. I put the top down on the car, and drove into town. I tried to sing a little song, gay bachelor stuff.

The song was sour, so I began to think about people to call up. I couldn't think of any people to call up, except Gwen.

I thought about how I would go about winning her back. I'd ask her over to my apartment for one of those intimate little bachelor dinners, with candles on the table, and wine icing in a silver bucket.

I drove by Peggy Ryan's house, and the lights were on. I could ask Peggy if she would like to take in a movie. So I went in, and Gwen was there.

She wanted Peggy to go to a movie, too.

"You kids are crazy," Peggy said, exasperatedly, "*you* go to a movie. And then go home and make up."

"No," I said nobly, "Gwen wants her freedom, and she has every right to it."

"I guess if I can have it," Gwen said, at that, with just a trace of a quiver, "I really don't want it."

So, we did go home and make up, like the nice lady said. We sat up and talked until long after midnight.

If we loved one another too much to divorce, we decided, then we'd have to try to love one another just a little bit more, enough to stay married.

We agreed, in the first place, that the only real satisfaction in love comes from *giving* happiness to one's partner.

If my honest desire is to make Gwen happy, then I am more concerned for her frustration and loneliness than I am for my own fatigue. And, similarly, her concern for my overworking will modify her feelings about those "dull" evenings by the home fireside. We can *both* give up pleasure, for Donna's sake, such as in our recent decision about the Berlin trip.

We have had other spats, of course, but I defy any married couple, teenagers or not, to say that they haven't. We used to laugh at all those column cracks to the effect that we were secretly separated, or even divorced. Now we are annoyed. It makes us sound irresponsible.

From the night of our long, heart-to-heart talk, Gwen and I have been building our marriage on a firmer foundation.

I have come along so far in my campaign against jealousy that I actually find myself beaming with pride when strangers turn to look at Gwen in a restaurant.

Gwen has worked out a new slant on her career problems. The Great Big Break hasn't come along yet. But she's had several picture roles and in the most recent one, "Highway Patrol," she really stands out.

One thing more. Our actually pretty mature behavior when the big crisis came, the fact that we faced our "separateness" with understanding and not with abuse and denunciations, made it much easier to start anew. Knowing that each of us can have our freedom at any time, with no recriminations, no strings attached, operates somehow to make that kind of freedom unimportant. As long as it's there for the asking, we don't want it.

We have faced the fact that when people marry young, they still have a lot of growing up to do, and it's fatal unless they can grow together, gradually, and in the same directions.

So far, our new approach has worked, worked like a dream.

We want nothing more, the three of us O'Connors, than for it to go on working.

THE END

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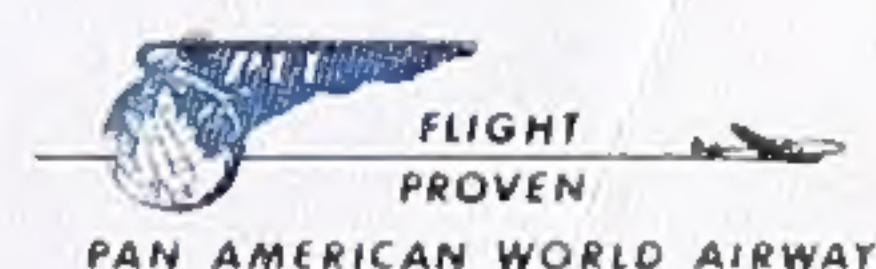
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